

# THE MUSICAL TIMES

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FOUNDED IN 1844

No. 1305—Vol. 92

Registered at the General Post  
Office for Canadian Postage.

NOVEMBER 1951

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PROSPECTUSES, SYLLABUSES and information from

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London. For Associateship, Thursday, November 22nd, 1951; Fellowship, Thursday, November 29th, 1951. In the case of new members, the proposal form and first annual subscription (with examination entry form and fees) must be received at the College not later than Thursday, November 15th, 1951.

Glasgow. For Associateship and Fellowship. All entry forms and fees (also proposal forms for new members) must be received at the College not later than Monday, November 12th, 1951.

NO NAMES WILL BE ACCEPTED AFTER THE ABOVE DATES.

CHOIR-TRAINING EXAMINATIONS, MAY 1952. The Syllabus may be obtained on application to the College.

ORGAN PRACTICE (Members only). During November and December the charge during College hours is 3s. per hour, payable at the time of booking.

J. A. SOWERBUTTS, Hon. Secretary.

A MENDELSSOHN SCHOLARSHIP of £250 for Musical Composition will be open for competition in 1952. The scholarship is for travel or study abroad. Age limit 30. Closing date for entries, February 29, 1952. For particulars, apply to the Hon. Secretary of the Foundation, Mr. J. R. Stainer, Mount Stewart, Woodfield Road, Port Hill, Shrewsbury.

MUSICIANS' DIARIES for 1952. Morocco, leather covers. Dale, Forty & Co. Ltd., New Street, Birmingham.



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(Continued on p. 521.)

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR

NOVEMBER 1951

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### MUSIC

'All hail the power of Jesu's Name.' Anthem by Harold Greenhill

### INCREASE OF PRICE

*With the issue for January 1952 the price of the 'Musical Times' will be raised from ninepence to one shilling. This is necessitated by the increasing costs of production, chief among them being the rapidly rising price of paper. Current subscriptions will run to the end of their term without increase. The new subscription will be 14s. including postage.*

## The Free Trade Hall

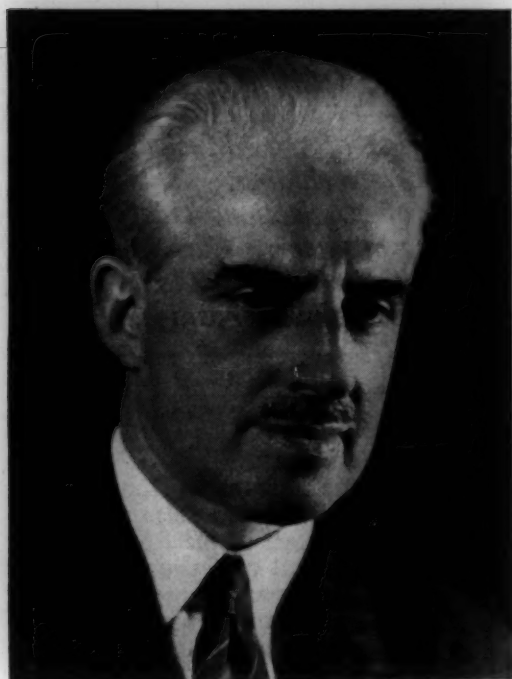
By CHARLES RIGBY

**A** CENTURY all but five years after the original Free Trade Hall was opened in Manchester and began its famous career a new and grander building, with only the old façade preserved, has risen in its place. The Manchester Corporation, with singular courage, will have spent nearly half a million on restoring the hall, which, like Queen's Hall in London, was destroyed in a bombing raid. In so doing they have given Britain a building worthy to rank with the Royal Festival Hall, and one that will excite less controversy. The retaining of the Renaissance façade, an architectural classic in its own right, makes just enough concession to traditional taste to silence criticism; and from that point of view the Free Trade Hall will be regarded as the finest in Britain, as well as being one of the biggest, which is less important.

Two men in particular have contrived to make it so. One is Mr. Leonard Howitt, the City Architect, a forward-looking man of fifty-five, a Bachelor of Architecture, an F.R.I.B.A., and a member of the Council of the R.I.B.A., who studied under Sir Charles Reilly at Liverpool University and is clearly imbued with the ideas of that great architect

and planner. The other man is Hope Bagenal, the acoustics expert, who was also responsible for the acoustic system of the Royal Festival Hall. To the musical profession and public the acoustics of the new hall are naturally of special interest, and it can be said that no effort or expense has been spared to make them as perfect as possible. In the early stages, when the reconstruction had been decided upon, Mr. Howitt, after consulting the Hallé Society and its musical director, Sir John Barbiroli, went abroad with Mr. T. E. Bean the Hallé manager (since translated to the managership of the Royal Festival Hall) to inspect foreign concert halls and to search for ideas. They visited among others the Concertgebouw at Amsterdam, a building almost as old as the original Free Trade Hall, and the brand new and modern Concert Hall at Gothenburg in Sweden. The Gothenburg hall they found was lined inside entirely with sycamore, and the effect of the orchestra at a concert they heard was in Bean's words 'rather like playing inside a violin'. These visits taught them what should be avoided at Manchester, as well as what might be imitated. But the problem in Manchester has

been somewhat different. The Gothenburg hall, like the Royal Festival is an ad hoc concert hall. The Free Trade is an all-purpose hall, although the Hallé concerts will be its principal events, and the Hallé has been officially recognized by the corporation as the 'resident orchestra'. Hope Bagenal's task has therefore been a little complicated; but he will be found to have been more than equal to it. Early in October the acoustics experts of the Building Research Council and the Acoustics Research Department of the B.B.C. descended upon the Free Trade Hall, then three parts completed, with their recording vans and other technical equipment, to make tests. A pistol was fired from different points



[Photo by Kemsley Studios]

LEONARD HOWITT

in the hall, other noises were produced, and tape recordings were made of the reverberation time. The results were good enough for them to predict that the acoustics of the completed hall would be all that had been hoped of them. The final test was to come on a Sunday morning later in the month, with the Hallé Orchestra under Sir John Barbirolli performing a normal programme in the hall before an invited audience. For these acoustic tests (which have also been made elsewhere) Barbirolli chooses always Richard Strauss's 'Don Juan', on the principle that if all the tone colours and orchestral effects and details of this piece can be heard all over the hall, then the acoustics are adequate. The favourite musical choice of the Building Research Council and the B.B.C.

is the 'Coriolanus' overture. Mr. Bagenal himself explained his aim broadly as being 'to combine the right amount of definition with a fullness of tone greater than that of an opera house or a theatre'. 'The distinction', he adds, 'is between the acoustics of the modified theatre and those of the modified church'.

For Mr. Howitt the problem has been to incorporate and express the ideas of the acoustical experts in the internal design and even in the actual materials used in walls, flooring and roof of the main hall. The most striking visible feature is the reflector-canopy high above the orchestral platform, stretching from wall to wall. This has been designed in three echeloned convex sections, resembling the billowing sails of some great ocean schooner. 'Absorbents' and 'diffusers' are concealed in upper decorative panels of the interior walls, in the coffering of the vast ceiling, while gaily-coloured vertical planes at right angles to each other at the sides of the balcony and elsewhere, all decorative and artistic in their effect, also act as reflectors. The red cone tiles of the floor of the grand circle and balcony too play their part in the acoustic system. To go further into details would be too technical. For the musician and the layman it will be enough that it 'works', and that no pianissimo, no nuance of tone, will be lost.

The impression given by the whole of the interior\* is breath-taking by reason of the sense of space and beauty of treatment. It may be noted perhaps that, as Mr. Howitt says, 'the acoustics of the old hall, although no specific provisions were made for acoustics, then an "unknown science", were good enough for those planning the building to aim at similar acoustical quality, allowing for increased seating afforded by the introduction of a double balcony at the rear'. The old hall was rounded at the end opposite the platform with a number of Victorian 'boxes', as in the Royal Albert Hall. This end is now square. The old hall seated 2,090; the new will seat just under 2,600 in comfort, with modern 'arm-chair' seats and the rest, and plenty of space between the rows. The old floor sloped rather steeply; the new slopes slightly so that, Mr. Howitt says again, 'a bowl of soup would not spill on it'. As might be expected in this bold and imaginative venture, nothing is lacking in the amenities intended for the comfort and convenience of the orchestra, of choirs, soloists, and audience alike. Below the hall, the orchestra has its assembly rooms, with separate apartments for men and women players, and a refreshment bar. There are

\* At the time of writing not ready for the photographer. We hope in the near future to reproduce photographs of the interior and exterior.

other rooms for choirs, and the conductor himself has a small suite, bathroom and all. The orchestra's library of scores will be housed in their quarters. The solo artists will have 'every comfort and modern convenience' and for their benefit an electronic tuning fork has been installed, timed to 400 cycles and linked with loud speakers which carry the tuning note into their rooms. There will be no more spectacles of large men pushing a grand piano across the platform; the instrument will rise noiselessly from below on its own lift.

There has been a certain controversy about the £6,000 Compton electronic organ which the Corporation decided to install with the approval of, or without serious opposition from, Sir John Barbirolli or the Hallé Concerts Society. One argument against a pipe organ, apart from the fact that it would have cost some £22,000 was that it would be seldom needed and would to that extent be wasted. The Corporation could also with justice point to the fact that the great and famous organ in the Town Hall is used only on comparatively few occasions and that when it is, hardly anybody goes to hear it. It was also argued, in favour of the electronic, that these instruments are now capable of reproducing something like pure organ tone and can, as well, achieve the greater volume without injury to the instrument. Then again the console can be hidden away down below and like the piano brought up by lift on the few occasions when it will be required.

For lesser occasions—chamber concerts, special film shows, and stage plays—there is the fine-balconied smaller hall 'to match' with seats for four hundred and fifty people. The same attention has been given to acoustics and other detail in this hall as in the larger and it is as structurally perfect as it can be. Absolute silence and freedom from extraneous noises has been ensured by special 'insulating' material in the walls, so that a brass band festival could be going on in the big hall down below without disturbance to the quietest adagio for strings in the lesser hall. The latter meets a musical need in Manchester and will facilitate a long overdue development of chamber music in the city, which at present is played only by the quartet got together under his name by the Hallé leader, Laurance Turner, and an occasional visiting quartet at the Edward Isaacs Tuesday Concerts.

The result of all this will be that when the great nine-day musical festival, mainly orchestral and international in character, opens on 17 November, the citizens, musical or other, will have little or no cause to temper their pride in this new and living monument in their midst. The Free Trade Hall, after a

black and deathly silence, lasting eleven years, will once again become the home of music and all worthy activity.

The opening of the new Free Trade Hall will be celebrated from Saturday 17 November to Monday 25 November with a festival of nine concerts. The conductors are Sir John Barbirolli (Hallé), Dr. Hans Schmidt-Isserstedt (Hamburg Radio), Eduard van Beinum (Concertgebouw) and Sir Malcolm Sargent (B.B.C.). Early in October all tickets had been sold for 17, 18, 23 and 25 November. The programmes (subject to alteration) are:

*November 17 and 18.*

Hallé Orchestra.	
Overture, The Mastersingers	Wagner
Viola Concerto (William Primrose)	Walton
Symphonie Fantastique	Berlioz

*November 19.*

Hamburg Radio Symphony Orchestra.	
Concerto for Double String Orchestra	Tippett
Piano Concerto in A (Malczuzinski)	Liszt
Second Symphony	Brahms

*November 20.*

Hamburg Radio Symphony Orchestra.	
Second Symphony	Beethoven
Cello Concerto in B flat	Boccherini
(Arthur Troester)	
Ein Heldenleben	Strauss

*November 21.*

Concertgebouw Orchestra.	
Overture, Anacreon	Cherubini
Symphony 101 (The Clock)	Haydn
Eighth Symphony, in C minor	Bruckner

*November 22.*

B.B.C. Symphony Orchestra.	
Suite in F sharp minor	Dohnányi
Three Nocturnes	Debussy
The Planets	Holst

*November 23.*

Concertgebouw Orchestra.	
Third Suite, in D	Bach
Five Wesendonck Songs	(Flagstad) Wagner
Liebested from 'Tristan'	
Concerto for Orchestra	Bartók

*November 24.*

Hallé Orchestra.	
Overture, La Gazza Ladra	Rossini
Introduction and Allegro	Elgar
Symphony 94 (The Surprise)	Haydn
Second Symphony	Sibelius

*November 25.*

Hallé Orchestra and Choir.	
Overture, Don Giovanni	Mozart
Prague Symphony	Mozart
Choral Symphony	Beethoven

A concert in memory of E. J. Moeran will be given at the R.B.A. Galleries on 4 December at which the composer's string quartet, string trio, cello and piano sonata, and oboe quartet will be played. The artists, who are giving their services, are the Aeolian String Quartet, the Carter String Trio, Peers Coetmore, Leon Goossens, Paul Hamburger and the London String Trio. Tickets may be had from the Galleries and from the usual agencies, programmes from Nicholas Choveaux, 28 Bury Walk, S.W.3.



## Charles Kennedy Scott

[Mr. Kennedy Scott will be seventy-five on 16 November. To mark the occasion a complimentary dinner will be given at the Savoy Hotel. Two evenings before this he will conduct the Oriana Choir for the Royal Philharmonic Society at the Festival Hall in a group of Tudor madrigals and Bax's 'Mater ora filium'. We gladly take the opportunity afforded by these events to offer a review and appreciation of Kennedy Scott's career, and a tribute to his remarkable personality. The author is one who sang for many years under Scott's baton: Mr. Stainton de B. Taylor.]

CHARLES KENNEDY SCOTT was born at Romsey in 1876, and educated at Southampton Grammar School. In 1894 he entered the Brussels Conservatoire as a violin student, his teacher being Cornelis. After a year's study he decided to change to the organ, for which he felt greater aptitude, as his main instrumental study. His new professor was Alphonse Maily, for whose methods Mr. Scott has retained to this day a deep respect. Though unaccompanied choral music formed no part of the curriculum of the Conservatoire, there can be no doubt that the deep devotion of the master to the proper rendering and accompaniment of plainsong laid in the pupil the foundations of that care for just accentuation and expressiveness which have always marked his work; similarly, Maily insisted upon the utmost attention to every detail in the phrasing and rhythmic playing of Bach's organ works. Mr. Scott recalls that Maily would often keep him for a quarter of an hour repeating the opening phrase of such a piece as 'Wenn wir in höchsten Nöthen sein' until its rhythmic proportions were adjusted to his liking. For counterpoint and fugue, Scott went to Kufferath and, later, Edgar Tincl, and in 1897 carried off the *Premier Prix avec distinction*, also the Maily prize for organ playing.

On his return to England, Scott married Miss Mary Donaldson, a cousin who had also been a student and prize-winner at Brussels, and settled in London as a professional organist and teacher. His first appointment was to the Carmelite Priory in Kensington. He has told me that his experiences here were enlarging, if only because they taught him what church music should *not* be. 'The repertory was made up principally of Mercadante's masses and such-like gems of sacred art. I remember a *Tantum Ergo*, the second verse of which expressed its jubilation by repeating the syllables "Jenny, Jenny, Jenny, Jenny Tory" (for genitori, genitoque) to the liveliest of tunes. The worshippers were said to attend not Mass but "shilling-opera", as they had to pay this sum for their prie-dieu. The whole set-up of the service was unashamedly operatic and often celebrated opera-singers from Covent Garden would come and favour us with a so-called sacred song. The Father Prior was a Spanish monk, who when I played a Bach fugue would come behind me and sneer "More German Scales, Mr. Scott?" I could make no impression on this state of things, or effect any change, though I tried.' A little later Mr. Scott joined his friend

Dr. Stanton Coit, the remarkable founder of the Ethical Church in Bayswater, and for many years assisted him in maintaining a service in which the music was planned in accordance with the highest principles of religious worship. At this little church Scott directed for many years a carefully-picked professional choir of fourteen voices in examples of the finest sacred music from Palestrina onwards.

'Great things,' says Rochefoucauld, 'are far more often the result of chance than of design.' It was certainly a lucky chance that sent Kennedy Scott soon after his return to England into the London Library at the invitation of its custodian, Mr. Cox. Here he came across a heap of large volumes piled on the floor. They were those of the Musical Antiquarian Society's publications, which then held the field as the only complete and authoritative versions of many of the Sets of Tudor madrigals and similar works. Mr. Cox asked Scott if he knew them, and opened one of the volumes—it was Wilbye's First Set. This was a revelation to one for whom English music had previously begun with Henry Purcell, and from that moment Scott determined to find out all he could about the Elizabethans. (Within a year or two he had scored almost all the printed madrigals to be seen in voice parts at the British Museum, as well as Byrd's 'Gradualia' and 'Cantiones Sacrae'.) From this incident arose the Oriana Madrigal Society and very much else of Scott's personal activity during the succeeding fifty years. He had not merely to study the music but to learn all about the singing voice and how to conduct a choir. To a musician trained primarily as a violinist and organist this was an entirely new field, and it was partly brought to success through the revelation in himself of innate powers of leadership, teaching ability, and the will to express himself, as director, through the performances of others.

The beginning was made by a small group of enthusiasts, of whom one was a Mr. Thomas Beecham, meeting at one another's houses to sing madrigals and Tudor church music. In 1904, after experiencing some of the fine work of Lionel Benson with his great choir of two hundred singers known as the Magpie Madrigal Society, Scott decided that the time was ripe for the formation of a smaller group of professional standard which could sing Tudor music in the more intimate style it seemed to demand. 'I felt,' he has said, 'that polyphonic music was sublime; that it told us things we do not hear in the music of today, things which we need to hear. There seemed to be a good deal to correct in the general notion of the value of such music; that the true measure of it had not dawned upon a number of people; that they did not perceive, in a comparative way, how great, as choral art, polyphonic music stood. I felt that this music should be the concern of the practical musician rather than of the antiquarian; that it is a very living thing, and that this can only be properly shown by performing it rather than by writing about it. For these reasons the aims of the Oriana Society were, and still are, those of a performing society, urged by a sort of apostolic zeal

for the cause of polyphonic music in general, and for English madrigals in particular.'

For nearly fifty years the Oriana Madrigal Society, whose membership has averaged about sixty voices, has maintained these ideals under the inspiration of its great leader. We must remember that before any great amount of Tudor music could be sung, it had first to be made available to the singers in a performing edition, for the labours of Canon Fellowes and other editors had yet to be given to the world. Scott therefore began a series of publications (known as *Euterpe*) distinguished both for their provision of long-forgotten music and for the informative essays by leading musicologists included in the successive volumes. True

ing. He works outwards from the music itself to its performance, and goes to its deep sources for inspiration instead of plastering upon it either *a priori* theories or the choral technique of nineteenth-century romanticism. Yet despite his Tudor affinities he has never been either precious antiquarian or dusty pedant, and from the outset the Oriana programmes have shown that liberality of outlook which includes the best music of all periods. Nor is it surprising that so many of his contemporaries among composers have written works specially for him. The Choir has frequently sung for other societies such as the Royal Philharmonic, for the Balfour Gardiner concerts of English music, and for Nadia Boulanger's per-



to the highest ideals of craftsmanship, the publications were things of beauty in themselves, elegantly printed and bound. In 1936 the contents were reissued as separate numbers by the Oxford Press, and so made available to all choralists. In 1907 Scott laid down his creed in a remarkable manual, 'Madrigal Singing', to whose principles he has faithfully adhered throughout his career. This monograph is as notable for the exquisite and lucid English in which it is written as for the practical truth of its tenets. Scott's understanding of the modal idiom, the principles of *musica ficta* and sixteenth-century counterpoint seems to have been intuitive, however much it has been deepened by devoted study. The principles of interpretation which he hammered out for himself were right because they were founded upon that understand-

formances (the first in this country) of Fauré's Requiem and the Resurrection Oratorio of Schütz. The choir was the first to sing Arnold Bax's 'Mater ora filium', which is dedicated to Scott; and it joined forces with the Bach Cantata Club in memorable performances of Bach's Mass in B minor.

Mention of Balfour Gardiner reminds us that to him Kennedy Scott acknowledges a great debt of gratitude. From the first this far-seeing, generous friend of music was a strong supporter of Scott's, devoting his pecuniary resources to bringing forward the music in which he believed—that of his own countrymen. Delius, Holst, Bax, Dale, Grainger and many others owed much to him, and his help enabled Scott to realize many of his dearest dreams. Gardiner was a prime mover in

the foundation of the Philharmonic Choir, which indeed, he personally made financially possible. Another influence upon Scott's earlier career was Rutland Boughton, whom he assisted at Glastonbury in the production of 'The Immortal Hour'. Here, as conductor, he threw himself wholeheartedly into a remarkable folk-enterprise, whose emphasis was upon English opera ('home-made' in the best sense) and the reaching down to the roots of the English heritage in mystery and miracle-play, masque, plainchant and folk song.

His experiences at Glastonbury confirmed in Kennedy Scott a growing conviction that the complementary factor to professional music-making was that of the enlightened amateur. Music was something to be used in daily life, and not merely listened to. For Scott, art is to be *lived*. Every word, every song has its relation to personal life. If art cannot be vitally related, it is nothing—to him at any rate. (Perhaps this is why so much performance seems to him just 'sound and fury, signifying nothing'.) He has no use for objective art; it must be warm and palpitating: though he would agree that there *is* an ideal, detached, objective element in art, synonymous with the laws of form and proportion, which does not depend upon individual feeling, and that much of the beauty of music derives from being in accord with this.

Scott has always had a high regard for the work of such men as Martin and Geoffrey Shaw, Cecil Sharp and Gustav Holst, who sought to revive music as a craft practised by everyone, in whatever walk of life. He collaborated with these leaders during the 1914-18 war in the formation of the League of Arts, which encouraged good 'casual' music-making through a sort of 'drop-in-and-sing' concert-giving, on democratic lines. Outdoor music, acting and dancing took place in Hyde Park; and though the movement was short-lived, its partial success showed that if handled by visionaries with a strong practical bent and real ability to bring out the best in the amateur music-maker, it could lead to a nation-wide renaissance. Those who have known both Scott and Hugh Allen will see a marked similarity of outlook and achievement in this regard between the two men. But apart from a performance of the B minor Mass, in which Allen conducted the Bach Cantata Club choir and the Musical Camps Orchestra, the two men never found the chance to collaborate. This was the more unfortunate since Scott found great satisfaction in Allen's handling both of the work and of its interpreters.

The closing years of the nineteenth, and the first decades of the twentieth century witnessed the composition of many large-scale works demanding as high a degree of competence from choirs as from the orchestras which must accompany them. Modern music, with its harmonic and structural developments and the renaissance of interest in the proper setting of language, presented problems which the older, more conservative type of amateur choralist failed to appreciate. After the first world war, the need was evident in London for a choir of two to three hundred voices whose outlook and training should be directed intensively towards adequate performance of these new works. Sir Henry Wood had previously made an effort to

provide such a body in his Select Choir; but this did not survive the war, largely because of its founder's growing orchestral commitments all over the country. Such a choir needed to be in the hands of a choral specialist. For that task the obvious man was Kennedy Scott, and with the approval of Sir Henry, Sir Thomas Beecham and the Royal Philharmonic Society, the London Philharmonic Choir came into being in 1919, with Scott in command. Its members, partly professional, were very carefully chosen, and pledged to the study of a series of works which at that time would have daunted the hardiest of the established choral societies. At its first appearance, a Philharmonic concert conducted by Albert Coates in February 1920, the choir gave the 'Song of the High Hills' of Delius, and the Beethoven ninth symphony. Scott conducted Bach's 'Sing ye to the Lord'. In June of the same year the choir gave the first of a long series of concerts of its own—the beginning of a glorious chapter in the history of London's choral singing which was only to be concluded in 1939 with the outbreak of war. (Readers will be aware that in 1946 the Philharmonic Choir began a new life under the direction of its former accompanist, Frederic Jackson.)

If the London critics were at first far from unanimous in their praises, it was at least obvious that Kennedy Scott had brought into being a musical instrument of a new and vital importance. In 1921 Delius wrote to him: 'When I think of all the excellent choruses in Europe, yours is the one which I should most love to bring this work [The Pagan Requiem] to light.' By 1922 the choir had firmly established itself and was winning almost unstinted praise from even the sternest of the critics. It was commended for its loveliness of tone, for its power to draw and sustain long level lines of choral sound; for its command over every difficulty of technique, for its enthusiasm and staying power. To hear the ninth symphony finale and the Mass in D sung without a single mistake or flagging of energy was apparently a new experience! In the choir's performances of difficult modern works, too, there was seen an adequacy and integrity which had hitherto been, to say the least, unusual. The list of first performances is impressive. It includes Bax's 'St. Patrick's Breastplate' and 'Walsingham', Delius's 'Song of the High Hills', 'Pagan Requiem' and 'Songs of Farewell', Holst's 'Hecuba's Lament' and 'Hymn of Jesus', and the first London performances of Malipiero's 'St. Francis of Assisi', Stravinsky's 'Symphonie des Psaumes' and Hindemith's 'Mathis der Maler'. To these must be added, of course, a large number of contemporary works which had already been heard, such as Delius's 'Mass of Life' and 'Appalachia', Dyson's 'Canterbury Pilgrims', Kodály's 'Psalmus Hungaricus' and a host of more established things by Elgar, Smyth, Vaughan Williams, Scriabin and other composers.

Yet another of Kennedy Scott's contributions to London's music calls for record: he is devotee, scholar and performer of Bach. At the time of his early activities the public knowledge of this master's music, though steadily growing, was limited to a few works only, presented often in ways quite alien to their true aesthetic and historic



character. Most of the cantatas were entirely unknown, and many other works awaited revival. Thanks to the efforts of Hubert Foss and a band of enthusiasts led by Sir Henry Hadow, Sanford Terry, Gillies Whittaker, Stanley Roper and A. B. Ashby, the Bach Cantata Club was founded in 1926. This Society sought not only to bring Bach's neglected masterpieces to light, but to present them under conditions as nearly like those of the master's own day as might be possible. This new viewpoint brought its own problems of the numerical balance of choir and orchestra, the reintroduction of obsolescent instruments, and the study of acoustical conditions similar to those of St. Thomas's, Leipzig. Scott brought into being a hand-picked chorus of some thirty voices, and a carefully selected orchestra of leading instrumentalists which included players of the oboe d'amore, viola d'amore, gamba and harpsichord. St. Margaret's Church, Westminster, found by expert research to reproduce ideally the acoustics of Bach's own church, became the principal scene of the Club's recitals during the next fourteen years, when over seventy of the composer's cantatas and all the motets were given. Further to this, the society embarked upon complete performances of the Mass in B minor, the Passions and the Christmas Oratorio, which revealed these masterpieces in all their original beauty. The Club also gave recitals in other places, chiefly of the secular works at the Royal College and Royal Academy halls, but also of the Mass in Westminster Abbey (a most memorable occasion) and in other London churches. The Club's choir has twice been honoured by a Royal Command to sing in the chapel of Buckingham Palace. The principal soloists of the day were to be heard in the harpsichord and organ works, the Brandenburg concertos and the 'Art of Fugue'. Everything was planned and directed by Scott with infinite care for the true Bach style.

All this activity might well exhaust the energies of any musician. But what we have recorded far from completes the tale of Kennedy Scott's work for music. We can but mention the Junior Philharmonic Choir, the A Cappella Singers and the choral work at Trinity College of Music; his interest in the Federation of Music Clubs started by Howard-Jones; his daily task as a busy teacher of singing, his work at the Kensington High School and other educational establishments, his frequent lectures and adjudications. At one time he conducted a different choir of his own formation on each night of the week. He has made many arrangements of folk-songs and carols, edited Bach works, Palestrina motets, Steffani cantatas, Gesualdo madrigals. He has also written a good deal about singing, including a two-volume book, 'Word and Tone', and another lengthy work now awaiting publication.

Scott's work as a composer, though perhaps little known, is distinguished and highly original. In 1936 he published a musical setting of 'Everyman', a work into which he has put the essence of a lifetime's devotion to the English language and its dramatic use, expressed by a musical intelligence of great originality. Though the work is as yet unperformed, it does not need more than a study of the score to understand the power and aptitude

with which the music-drama runs its appointed course. There is nothing archaic about either the melodies or the harmony of 'Everyman', which may be described as a true expression of the spirit of our own time through a dramatic medium which is itself ageless.

Apart from his obvious capacity as musician, the chief impression made upon those who have seen Scott at work with a choir is his endless vitality and gusto. He would think nothing of spending almost a whole rehearsal upon a short section of a work—sometimes even a single phrase, so that the three-hundred-strong Philharmonic Choir would leave the rehearsal-room limp and exhausted while Scott went unconcernedly on to another gruelling rehearsal with somebody else. His 'rages' were famous; he could reduce a hundred tough London women almost to tears in a very short time—a procedure which naturally made them his slaves and ensured angelic singing at the concert. Many would say—and often did—that this was *not* the way to rehearse! He has been known to 'walk out' on the Philharmonic Choir because he felt their efforts to be insulting to his intelligence—and to their own. With any other trainer such methods would have resulted in disaster, but his singers knew their man, and 'grouse' though they might, they always came back for more. With smaller bodies, such as the Oriana, the Bach Cantata Choir and A Cappella Singers his rehearsals, though often prolonged beyond the stipulated time and made tedious to some by his lengthy expositions of details apparently irrelevant to the point at issue, were a constant delight for those willing to learn from him. In the company of his more percipient singers 'C.K.S.' was most truly himself, and spared neither effort nor time to bring the essence of the music to light. If he was in the mood to 'lecture', few minded; if he was full of urgency and demanded a couple of hours' hard singing (spent perhaps on only a few pages of music) we were equally content, and even suffered gladly the agony of being singled out for individual contumely after being made to sing a passage *solo*. Our constant fear was that we should prove unworthy of him, that we should not live up to the seemingly impossible ideal he set before us with such selfless devotion. Yet somehow, his most extravagant demands always 'came off'—usually after a final rehearsal at which everything seemed to have gone to pieces. Scott has the gift of seeing the work complete beyond the apparent patchwork, of welding seemingly inchoate elements into a perfectly-organized whole; and this faculty was as evident in the vast spreading canvases of Delius's 'Mass of Life' or Hindemith's 'Mathis der Maler' as in the simple Ayre or Ballet. His secret, chorally speaking, lies in working outwards from the single phrase or melodic idea. Every phrase must be faithfully built up to its own climax, its rhythmic details closely balanced one with another, its vocal colour matched with its emotional force. The sum of such phrases, themselves perfectly organized into a composite whole, was the complete work. His choirs are drilled as rigorously as any parade-ground squad in the fundamentals of breath-control and tone-production: this was never more convincingly obvious than in the lovely level runs produced in the *et in terra pax* section of the

Mass in B minor, or the 'fresh-as-a-daisy' sound of the sopranos at the end of the Choral Symphony, the Mass in D, or 'Sing ye to the Lord'—all of them obvious tests of staying-power. Such results could only come from exhaustive preliminary work. After rehearsal his singers might be as limp as wet blotting-paper; after a concert they would often say they felt like singing it all over again. In other words, here was *technique* of the finest kind. This fact is understood and appreciated by those who have the best means of comparison—the professional critics.

Throughout his long life, Kennedy Scott has proved himself a cultured man in the highest sense of the term. His command of English, both spoken and written, is complete, and his rehearsals are truly *lessons* for all who have ears to hear. His innate refinement and modesty of temperament lead him always to the deep heart of every piece of music he undertakes—indeed, on occasion his generosity of outlook has caused him to admit to

his programmes music which a colder spirit would have rejected as unworthy of them. Despite his devotion to forms of musical composition which can hardly, in these days, be expected to appeal to the multitude even of a musical people, Scott has never lost sight of the *human* basis of all great music—knowledge borne in upon him in his early experiences with Boughton at Glastonbury. Nor must it be forgotten, in these present times when 'experts' on old music exist almost by the dozen, that he virtually began it all, so far as vigorous, healthy and regular public presentation is concerned. He revealed a vast amount of hitherto unknown music as living works of art, true to eternal principles and as worthy of everyday use as anything by the 'three B's'. No perceptive musician who has worked under or with him can fail to appreciate the ripe scholarship, devoted attention to details, and—perhaps above all—the immensely rich, humorous and varied personality which make up the whole man.

## Cecil Gray, 1895-1951

By HUBERT FOSS

WITH the death of Cecil Gray at Worthing in September at the age of fifty-six—so soon after that of his friend, Constant Lambert—almost the last personal link with Philip Heseltine and his circle is riven. Of that brilliant and cultured group of the nineteen-twenties, Gray was the spokesman (but in no sense the apologist) in prose. Others of them also wrote remarkable books—Heseltine's 'Delius' and 'The English Ayre', Constant Lambert's 'Music Ho!' and Bernard van Dieren's 'Down among the Dead Men' are in the front rank of musical criticism, though the authors are famous for their music. Gray's position was the reverse: while he privately wrote music that few were allowed to know, his public medium was the English language. He himself, in his autobiography, humorously bewails his equivocal state, in that he was (it seemed) 'regarded by musicians as a writer, by writers as a musician'. With some regret one observes that Gray has not even yet been accorded his full merit as an outstanding writer on music of the 1920-1950 period; no other (for Hadow, Newman and Dent belong to the previous generation) has brought to the task of music criticism an equal admixture of profound musical knowledge and high literary talent. He was, in fact, intensely musical, with a sensitivity rarely met with save in composers of high rank, and a fine practical knowledge.

Cecil William Turpie Gray was born in Edinburgh in May 1895, of good middle-class Scottish stock, connected on one side with tillage, on the other with iron founding. Always reticent on personal matters, Gray has disclosed little about his education save that after a spell at a nameless public school in England he took an arts degree at Edinburgh University in 1913. He records that with his prize money he bought Turgeniev's works. Visits abroad were important educationally; his study of music was mainly private, but directed to

some extent by Dr. Healey Willan (now and for many years a resident of Toronto).

Gray first came into public attention as the joint sponsor with Philip Heseltine of a concert of works by Bernard van Dieren, a composer then unheard of (and indeed still curiously unknown). That was in 1917; three years later, working still with Heseltine, he launched *The Sackbut*, a revolutionary musical paper of combative style and unusual views, which may be compared *pari passu* with Mr. Wyndham Lewis's *Blast*. An unreceptive public, lack of finance, and an almost childish lack of business capacity soon relegated the paper to the position of a starry place in our memories. Nevertheless, it lasted for nine months of great intellectual activity, during which not only was contemporary music treated fully and seriously, but also a new attitude towards the history of music—one much needed then—was revealed. His circumstances relieved Gray from the necessity of using his pen in the daily labours of musical journalism, though he had some experience in that field. He was, in fact, one of that interesting band who wrote for A. R. Orage in the *New Age* (he there deputized for Kaikhosru Sorabji), and later wrote occasional criticisms for the *Daily Telegraph* and *Morning Post* and for the *Manchester Guardian*.

A far wider public was reached by Gray's first book, 'A Survey of Contemporary Music' (1924); the fourteen essays therein, mostly on single living composers, coalesce into a powerful study of modern trends in composition. The unusual judgments expressed were provocative but also prophetic, as time has shown, for the author foreshadowed the next phases of Stravinsky and the eventual development of Bartók, for example, as clearly as he marked down Sibelius as one of the major minds in twentieth-century music. From the publication of this study sprang the acceptance and eventual adoration of Sibelius in this country. Much of the criticism the book received at the time

was harsh, but was negated by the palpable fact that the critics did not know the scores discussed while the author did. Gray recounts in 'Musical Chairs' how Vaughan Williams said about his music, 'You never attempt anything that you cannot achieve'; the comment is indubitably true of Gray's critical writings, for the 'Survey' placed him at once among the foremost living English critics by its mastery of both music and words.

The year 1926 saw the issue of 'Carlo Gesualdo; musician and murderer', written in conjunction with Heseltine, and later reprinted in revised form in 'Contingencies'. The prince's art and life were here discussed in relation to each other, and the book showed the same objective attitude, the same desire for personal discovery and rejection of shibboleths, the same leaning towards historical judgments. This point of view became fully apparent in the 'History of Music', written to commission and published in 1928. Gray was not content with the repeated judgments of tradition, many of which he found to be meaningless on his examination of the music concerned. The result is a personal and brilliant and totally unconventional survey of music's progress, which one must respect for its learning and its honesty even where one presumes to differ. It may be added here that after Sir Hubert Parry's writings, a new and personal point of view was much needed.

Gray next turned to a full critical survey of Sibelius's works (1931), a close analysis of the seven symphonies following in 1935: it is difficult to imagine a substitute for these two books in future years. 'Peter Warlock, a memoir of Philip Heseltine' was issued in 1934; in this vivid and full-blooded portrait, we find Gray at his best, with his factual sense, his imagination, and his fine prose-style richly combined. 'Predicaments', which followed in 1936, is sub-titled, 'or music and the future—an essay in constructive criticism'. The author explains that it was conceived in the 1920 period as a part of a trilogy, the 'Survey' and 'History' needing a supplementary volume 'to determine, so far as is possible, the course of development that the art is likely to follow in the immediate future', and adds that his method, like the meteorologist's, is deductive, not in any way clairvoyant. A detailed study of Bach's Forty-Eight Preludes and Fugues followed in 1938.

The inevitable gap of the war years was closed at last by the publication of 'Contingencies' in 1947. The opening essay, which gives the book its title, is a penetrating inquiry into the effect of the second world war on the progress of music—strongly critical, acutely aware, admirably written; the remainder of the book is occupied by occasional essays about music of the past, a remarkable set in themselves. In 1948 there followed an autobiography 'Musical Chairs'. Gray was also the editor, jointly with Margery Binner, of an anthology entitled 'Bed'.

Of Gray as a composer it is impossible to write, since his works were not printed or available for inspection in manuscript. He completed (as far as we know) three dramatic works to his own libretti, in adaptation or translation: an Irish opera 'Deirdre', 'The Temptations of St. Anthony' (after Flaubert), and 'The Trojan Women' (after

Euripides). Some portions of them were broadcast a few years back, in a representation quite inadequate for proper judgment.

As a writer and thinker of power and originality, Cecil Gray can happily still speak for himself in no uncertain terms. As regards his personality and character, it is difficult to compress so rich an individuality into cold print. Gray himself attempted the task in 'Musical Chairs'; but in truth, his friends knew that he failed to do so. The book makes excellent reading, but it is revelatory rather of the times in which he lived than of the man himself, a certain morbid streak of shyness ingrained in him causing him to apply to himself critical methods far harsher than any he applied to others. The result is a fascinating but distorted picture.

The central quality of Cecil Gray's criticism is its positiveness: he was both a prophetic and a creative critic. Neglected at first (as prophets' words often are), his writings changed public taste so that after years they appeared to late-comers to be familiar. So far from being destructive or wilfully perverse, Gray was the true reactionary, in the best senses that he reacted directly from the music and he reacted against the cluttered-up historical junk that had gathered like fungus around its study. Gray never wrote or spoke an assertion without knowing his premises and his evidence. The period of his florescence—the twenties—was itself one of reaction. The older Victorian culture had outstayed its welcome—it had (so to speak) slopped over the edge of the cup into the saucer. Anti-Victorianism was originally a product of the 1880's and 1890's. The first world war precipitated consciousness of the need for a new way of thought, more in music, perhaps, than in most sides of life. The twenties, inevitably, became a period of what is now called 'debunking'. Now in literature and social history this process was welcomed, in Lytton Strachey and the Sitwells, for example. The hide-bound world of music was not amused; it was plainly shocked, and when a smug audience is shocked it induces exaggeration in the orator addressing them. That Gray's prose is exaggerated in expression is as clear as the same thing in Donne's, Macaulay's, or James Joyce's. But it is not tasteless or complacent prose, it does not kow-tow; it is too positive. As a critic Gray was utterly fearless, governed only by his own desire for justice.

The idea that Gray set himself to *épater les bourgeois* is ridiculous: a pettifogging view of an expansive mind. For Gray, like all his friends in the Heseltine group, was supremely interested in one thing only—in art and its perfection; within the confines of the chosen ground he and they were supremely interested in genius. They had no desire to applaud talent because it was possessed by a friend; nepotism, back-scratching, jockeying for coveted positions, were not only alien to them but despicable in their eyes. They sought musical truth; many of us have long thought they found it where others, acclaimed publicly with brighter medals, were blind to music's meaning and trend.

With his eyes agape to perceive the gleam, Gray was not deceived for a moment by flashing tinsel or semi-spiritual clouds of 'uplift'. His hatred of



complacency was violent. But there were further complications in this mind. Victorian respectability was for him not in the least admirable in itself. His standards of life were æsthetic; the conventions were no more than—frequently much less than—a thoughtless *modus vivendi*. He, and Philip Heseltine, E. J. Moeran, and Constant Lambert with him, had strong roots in the Elizabethan period. They represented in their individual ways a mixture of Thomas Nashe and Ernest Dowson, without the limitations of either. They had no illusions about the truth of the doctrine of original sin; only, they regarded it from a non-Christian standpoint. Their sense of worldly enjoyment was immense; they lived with full relish and gusto. Bawdry was as essential an ingredient of life as good liquor. And all this Tudor realism and fire came to light in Gray's prose as it did in Lambert's music.

Retiring by nature, Gray always lived a secluded personal life; in his last years in the island of Ischia and then in that of Capri. He had many friends, among poets and writers and painters as well as musicians. He exercised indeed a powerful influence on living composers, who consulted him as they did no other. He was a ready if slow talker

of some brilliance when warmed up, but not what is usually called 'good company'. In appearance he was heavily built, with a ruminative manner and a long curved pipe and slow movements. His personality left an indelible imprint upon one after every meeting; one was the better thinker after contact with his brains.

Some years ago, Cecil Gray discussed with the writer a project he much cherished, viz. of writing a life of Bernard van Dieren. The book is greatly needed, and none other could have achieved it in the same sympathy and clarity that Gray could command. The van Dieren book might, one has often thought, prove to be the best of all Gray's writings. The subject held profound inspiration for him, as well it might. It is much to be hoped that part of the book at least, if not all, was written or sketched before his untimely death.

No one can tell how Gray's judgments will appear to the generations of fifty and a hundred years from now. One thing is certain; that future researchers will find him to be the most brilliant writer, the most racy and entertaining, among all the musicologists of our time, save only perhaps Donald Tovey. One can read Gray for sheer delight in his prose.

## Stravinsky's Opera

SOME people said: 'Chatter!' Yes; but what diverting chatter! During the intervals—the half-hour intervals—at the Fenice on 11 September the smart world was, so far as my observation went, busy above all things with Stravinsky's sources. This was Gluck and that was Tchaikovsky. Hardly a composer from Monteverdi to Gershwin was unnamed. (Oh, not Wagner, of course.) All this was beside the point for, from first to last, 'The Rake's Progress' is brilliantly, intensely, inimitably Stravinskian and, as such, an exquisite entertainment.

At the same time it is something utterly new in the composer's production, for here, for the first time, Stravinsky has aimed at something beyond his means. Admirable veteran! For the first time in a long career he has fallen short of his intentions; 'The Rake' has striking imperfections. But the new work endears him to us as nothing in his production has done for forty years. He might have gone on till the end with compositions which, given his principles and programme, precisely met the mark—leaving our tongues dry, as he has so often left them. But no! Getting on for seventy, Stravinsky is still growing. We can see now that his passion for perfection has, all these years, been his bane. In his youth he tried his hand at opera and withdrew, presumably afraid of the risk of exposing himself as a man imperfect and fallible. It is to be deplored that he fought shy of the risk for so long—the adventure would surely have enriched an art always threatened by desiccation—but we admire him the more for having run it now, at an age when most men's minds are hopelessly indurated.

The habits of a lifetime are not to be reformed all at once. 'The Rake's Progress' is Stravinsky's most ambitious production; its shortcomings reside in its not being ambitious enough. It is

not quite serious enough, though the affair is serious; and flippancy breaks in. Stravinsky has, in fact, not escaped from the narrowness of the would-be perfectionist. The essential affair of 'The Rake's Progress' is burked, and there is no rake and no progress. The protagonist is an ordinary young man—represented at the Fenice by the bright-voiced American tenor Robert Rounseville, who was incapable of suggesting vicious propensities which, for that matter, the authors of the piece had done nothing to establish. Come into a fortune, he treats his country sweetheart shabbily but exhibits no worse sign of deterioration of character than marrying the Bearded Lady at a fair—a sign of frivolity, no doubt, but all too trifling to make poetic justice of his hideous end in Bedlam.

Something has gone wrong. Three clever men—Stravinsky's librettists are W. H. Auden and Chester Kallman—flounder out of their depth. They remind us of the magician in 'Petrushka' whose puppet turns out, to his dismay, to be something like a human being. They extricate themselves with a truly shameful inelegance. After the scene in Bedlam and the Rake's death—a scene in which Stravinsky amazingly establishes, as elsewhere in the opera, a capacity for feeling no one had ever suspected in him—they bethink them of the end of 'Don Giovanni' and there comes an opera-buffa epilogue which, in the circumstances, will simply not do. Did three such clever men ever before so expose the cheap streak in their cleverness?

And yet 'The Rake's Progress' is an enchantment to hear for, if the whole fails, the parts are a succession of little masterpieces. No one could have guessed Stravinsky to be capable of such variety. There are glittering numbers—the scene of the absurd stone-into-bread machine, for

instance, and that of the auction (with Hughes Cuenod a brilliant auctioneer, the auctioneer of a nightmare); and also numbers that are touchingly tender. We listen with wonder to the Rake's C sharp minor cavatina in the house of ill fame, which is followed by the ignoble crowd with a hushed chorus ('How sad a song, but sadness charms'), above a Gluckian accompaniment of throbbing semiquavers, all magical in effect.

The musical language ranges from unmitigated diatonicism to extreme dissonance—the latter represented, for instance, by the prelude to the crucial scene (III, 2) in which there is a contest for the Rake's soul between Nick Shadow, his sinister *âme damnée*, and his guardian angel. The outcome of this contest is that Nick, a Mephistopheles who cannot even cheat at cards, loses the stake; but the Rake pays for the experience by going mad. If the librettists had made serious preparation for this scene it would have been more memorable. But while they have failed him in

this major matter they must be credited with providing the composer, in the course of the work, with a wealth of incidental opportunities for musical treatment.

'The Rake's Progress' will assuredly exert influence on operatic composition in the coming years. One of its lessons is to be found in Stravinsky's discovery of unexhausted resources in bygone operatic forms. The music is an anti-Schönbergian manifesto. Every page asserts that the creation of a new work of art requires not so much a new language as originality of mind. The outstanding example of this is the country sweetheart's recitative, aria and final cabaletta in the first act. Elisabeth Schwarzkopf in this part gave a never-to-be-forgotten performance.

Stravinsky conducted on the first night, unfortunately for the work. A remarkable conductor, Ferdinand Leitner of the Stuttgart Opera, who undertook other performances, made a much better job of it.

RICHARD CAPELL.

## Fritz Busch, 1890-1951

THE sudden and untimely death of Fritz Busch ended the life of an all-round musician whose memory will long be honoured by all who knew him and had followed his career from the beginning. In this country he became known by his exemplary performances of Mozart and Verdi at Glyndebourne, later to be a mainstay of the Edinburgh Festival. But this was late in his career, and of the earlier part there is much to tell.

The three boys Fritz, Adolf (the violinist whose 'Brandenburg' concerts at Queen's Hall were famous) and Herrmann, the cellist, had early opportunity to cultivate a musical ear, for their father was a violin-maker in the Westphalian country town of Siegen. Fritz soon showed his talent, which was fully established when he entered the Cologne Conservatory, where among other teachers Fritz Steinbach, the world-famous conductor of the Gürzenich concerts, directed his studies.

At the age of nineteen he was a conductor and choirmaster at Riga, whence he went to Gotha, Bad Pyrmont and Aachen. There, in 1912, he became musical director to the city, when barely twenty-two years old. The next big step was to Stuttgart, where his work as principal conductor of the opera became widely known. In 1922 he was called to Dresden as director of the State Opera House. This was success indeed: a musician in his early thirties raised to the post where Ernst von Schuch himself had conducted the *premières* of 'Salome', 'Elektra' and 'Der Rosenkavalier'. No opera house in Germany held greater repute. Under Fritz Busch Dresden maintained its lead. To the series of Strauss *premières* were added 'Intermezzo', 'Die Aegyptische Helena', 'Arabella' and 'Die schweigsame Frau'. Other notable occasions were the productions of 'Doktor Faustus' by Busoni, 'Der Protagonist' by Kurt Weill, 'Turandot' by Puccini, 'Cardillac' by Hindemith, 'Penthesilea' by Schoeck, 'Hanneles Himmelfahrt' by Graener, 'Sly' by Wolf-Ferrari, 'Jürg Jenatsch' by Kaminiski, 'Mister Wu' by d'Albert, and still

more by less-known composers. To watch Fritz Busch at work during rehearsals was as great a pleasure as to be present on these great evenings. He would not put up with anything less perfect than was humanly possible, and he would not be stopped by the ill chance that sometimes accompanied first performances. One incident is perhaps worth recording as it honours not only Busch, but also another artist who is no longer with us. When the rehearsals of Puccini's 'Turandot' were nearly finished, the singer of Kalaf lost his voice. Richard Tauber, whose musical gift was second to nobody's, happened to be present in the theatre. With a quick decision Busch gave him the piano-vocal score, and on went the rehearsal with Tauber performing a masterpiece of sight-singing while being pushed from one corner of the stage to the other by the frantic producer. After this strenuous rehearsal Busch retired with Tauber, and nobody knows how many hours these two musical firebrands spent at the piano in the conductor's private room. But when the curtain rose for the first performance two days later, there on the stage was prince Kalaf, beautifully sung and acted.

Such was Dresden, such the position and repute of its conductor, when Hitler came. Brilliant and irreplaceable work counted for nothing. Fritz Busch, like his brother Adolf, had to leave the country. The Teatro Colon at Buenos Aires, the Metropolitan Opera in New York, Glyndebourne and Edinburgh, among other towns, became privileged to welcome him as conductor, and he left his mark everywhere.

And yet this splendid career in the operatic world covers only part of the Busch story. From his early days he was a first-rate pianist, and he was always in close touch with the world of orchestral and choral music. Most of the orchestras of German opera houses gave regular concerts (often in connection with prominent choirs), and in many cases there were chamber music associations, formed by the orchestral leaders and sometimes in need of a pianist of standing. In this way

Busch remained connected with practically everything worth performing in the realm of serious music, and space is lacking to record his achievements in this wider sphere. But one particular feature must be mentioned because any picture of Fritz Busch would be sketchy without it. That is his deep devotion to and intimate connection with Max Reger. It is fair to say that Reger's art would have had to wait years longer for its full appreciation in Germany but for the untiring and truly fanatical pioneering work of both Fritz and Adolf

Busch (often in connection with the then Thomas-kantor Karl Straube). One last point for us to remember: when Fritz Busch was to conduct at the Royal Festival Hall on 21 September the programme contained one of Reger's important works. When he died, and another conductor took his place, the Reger work was left out. Perhaps the new man was too modest to think that he would be able to replace Busch as an interpreter of Reger's art.

ADOLF ABER.

## Round about Radio

By W. R. ANDERSON

MY busy three weeks at the Edinburgh Festival constitute an annual *boulevardissement*, a mild earthquake: the kind of change that is said to be good for us. The proportions of my working life are suddenly turned about: from sitting by my radio set most nights and during some daytime hours, and attending very few 'live' events, I then gallop to two or three daily, besides having my senses luxuriously stirred by plays, by all kinds of beauty on exhibition at the endless art shows, and relishing (this among the best pleasures) the many contacts with people, both lay and professional, of other nations. This year I had the exceptional gratification of being invited to lecture to Americans on British politics and sociology. Of radio I heard nothing for three weeks, save once when, waiting to go on the air in the Usher Hall studio, I put on headphones (an action that took me back to cat's-whisker days) to hear the sterling B.B.C. Scottish Orchestra, under Whyte, give a noble fling to Elgar's glorious string fugue. This sudden bustling change of habits, if a little hard on the ageing body, is salutary for the spirit, as one renews the grip on first-hand artistry which broadcasting can never afford. I find it useful, while meditating an address I have to give to students, upon 'Radio Artistry', to hold vividly before me these two so different ways of listening life, one of which is, I think, easily forgotten by those who pursue only the other. Yet again is the truth driven home, that radio criticism, howsoever conscientious, is inescapably partial—at the mercy of waves and weather and of recordings, with the dozen intermediaries between artist and ear which these necessitate or permit. Some of them make meanings dubious, some may mislead or falsify. Making my small broadcast from Edinburgh, I noted once more all the foresight and devoted care of officials and technicians, and realized how many things can go wrong; rarely are such matters noticed by listeners, for either disapproval or praise. We take all the skill for granted. I felt, too, that no amount of careful scripting and rehearsal can ever, for many of us, make a talk seem natural to the speaker. 'You're never yourself', agreed an experienced and sympathetic broadcaster-official. My chief pleasure, on the small occasion I mention, was in being asked, at the last moment, to add a minute or so to the talk, because of a programme-change. One

longs to improvise all the time—or at least, be allowed to speak with the sort of small card of paragraph headings which is all that many lecturers like to have. I am sure the result would often be more convincing: for however careful the journalist is to try to make the written words come out as in speech, the inevitable constriction, the lack of an audience—even having to sit instead of stand—these and other drawbacks prevent some of us from ever really enjoying this game. I believe that with time and care many people who have good matter in them could get it out into the ether with greater profit for themselves and their listeners: but the unchangeable script is the big snag. It is pleasant to acknowledge the extreme consideration and high skill of all concerned with getting things on the air: some of the problems and pitfalls, especially those last-minute ones apt to arise in Festival broadcasting, are hair-raising. So, in a different connection, are the costs of Festival concert-going; queueing, too, is a curse. How pleasant to compare with these large expenses the cheapness and comfort of radio entertainment, when all its debits are allowed for. I was glad to assure my American audience that we are happy to pay our licence-fee and remain free from the frets and follies of radio advertising.

I was glad to hear by radio, as soon as I came back, most of the choirs, native and foreign, which together offered a small choral festival, chiefly of a *cappella* music, within the bounds of the Edinburgh scheme. For once I could compare first-hand impressions with those afforded over the air. I was glad too because I can here mention several excellent choirs which, on account of the 'deadline' date of this journal's printing, I could not report upon last month. The Nederlands Kamerkoor was founded in 1937 by its conductor Felix de Nobel to perform Bach cantatas. From thirteen members it expanded to its present seventeen, with a repertory covering all the ages. I heard music from des Prés, uniting Gothic and Renaissance ideals, to the rolling fervour of Schütz's 'Cantiones Sacrae' and onward and (query) upward to Stravinsky's Mass, which I venture to regard as a pretty Black one (or at least, a gritty



grim-grey). Our clever Dutch friends sang Poulenc's winsome 'Salve Regina' and some Ravel *chansons*. If even in their mirth there remains a little native stolidity, this is a choir of clear ability, sonorous, sure, and graceful in motion. Another novelty to me, Pizzetti's resourceful, richly impressive 'De Profundis', subtly uses monotoning, and carolling cries. I hope the Third will run through most of this striking composer's work for us, in due course. (How pleasant to be able to make such an airy request: one feels like a sultan, clapping his hands to summon all the world's delights.)—Another winner at Edinburgh was the Wiener Akademie Kammerchor (F. Grossman), a chamber body of students formed in 1945. The average age of the two dozen singers (each of whom is also an instrumentalist) is twenty-two, so not all the depth and weight of the professionals can be expected. This energetic happy band, which was a prizewinner at a recent Welsh National Eisteddfod, rehearses four times a week, at seven a.m., and shows the fruits of fine discipline and musicianship. Tone is apt to be rather diffused, and some vibrations affect the chording, at full power. They sustain well, and give splendid long shading. These most stimulating and enjoyable performances included some tough modern music such as Schönberg's six-part 'Friede auf Erden', as well as more genial contemporaneity, in Hans Gál's eight-part setting of Hölderlin's 'Morning Hymn', a capital blend of the classical and romantic spirits. They even tackled two twelve-tone pieces by Hauer. The breadth of these programmes was distinctive. I wish more of our native choirs would range as wide. A pleasant small mystery was remarked upon by many hearers: how did the choir strike each song's pitch, without the audience's hearing a sound? They have perfected the skill of taking each his note from the conductor's extremely pianissimo sounding of one. This, in some of the modern works, is not easy.—Then we had a Third broadcast from the B.B.C. Scottish Singers (John Hopkins), who had their sturdy share in this Edinburgh festival-within-a-festival. Their programme included some of the early music by Carver and Johnston with which Dr. Wiseman made us acquainted some months ago. The end of one of Carver's motets contains the most remarkable cantillation I can recall from his day. Carver (born about 1491) was a man of power and boldness: one of the motets is in nineteen parts. On this occasion Mr. Hopkins conducted Taverner's noble 'Sine Nomine' mass, rarely taken into the English church use.—Willy Clément, who captivated Edinburgh in songs and duets (with the exhilarating soubrette Fanély Revoil), gave us a little—too little—Messager ('M. Beaucaire') in one of the always cheerful 'Tuesday Serenades' which Stanford Robinson so skilfully builds up. There was here less opportunity for the baritone to show his high comic talent; but all the other elements of the refined actor-with-voice-and-face were present. I was happy to remember M. Clément's platform use of face and gesture; that increased my pleasure a good deal.

Stravinsky could not fail in a 'Rake's Progress'. The irreverent might inquire if his later artistic

career has not illustrated such a declension, though in a milder way than did Hogarth. Other accounts, much fuller than the viewless listener can give, will have conveyed the opera's stage quality. Few of the words could be heard (it was sung in English by French and German people of the first ability: one is amazed at their memory). He uses operatic forms and styles from any age, swimming easily among a shoal of Mozartian, Weberian and name-your-own-man memories, yet aloof, with his individual wry dives and chuckles, oddly apt for the fable's diversification. There are flat moments, chiefly in his recitative; but what sport most of it is, and when he lets himself go, how he can soar with prima donna wings! The end of act I, with Schwarzkopf's top C, was a perfect little glory-halo for the old man.—No one will grudge a good run to the Dane Nielsen, several of whose bustling symphonies, full of notions, we have enjoyed. I can't see him as a world winner, or even another Sibelius (born in the same year, 1865) for freshness, but his eupeptic, cheery 'Espansiva' symphony of 1910-11 makes good chewing food. A bit Mahlerian, a bit whimsical, a bit crude, there is perhaps sufficient that's curious and unusual in Nielsen to give him a little vogue.

Rubbra's 'Sinfonia Concertante' for piano and orchestra, which the composer played at a Promenade, shows some exotic wildness, reminding me of Bloch and Holst: to the latter the work is dedicated, and there are more hints of his style in the 'Saltarella', which recalls some of the older man's Eastern impressions. The piano does not greatly dominate or frolic, and I cannot feel that it is very effective in the final fugue. The scoring, as almost always with this composer, is rather thick, and he tends to be preoccupied with patterns, not all of which engage the mind grippingly.—Conrad Beck's viola concerto (Walter Kagi, soloist: twenty minutes) is a mixture: some scrappiness, some soul-searching; a good deal of rhythmic interplay in this typical music of today, wan, grim, depressing, not for the heart's or memory's preservation.—The month's gayest performance was that of Mozart's horn concerto in E (495) by Dennis Brain and the B.B.C. Orchestra, under Sir Thomas—one of fourteen concerts we are to have from him. Both solo and accompaniment were exquisite. The Beecham touch is badly needed at the B.B.C. In the next item, the 'Prague', the band wilted a bit; maybe the conductor drove them a trifle hard; perhaps they were tired after their Albert Hall job. That series needs re-thinking: some of it, re-conducting. I cannot consider that the Promenades, as at present run, are good for the orchestra, nor do they make the best of memorials to Sir Henry. If spirit and taste show decline, need we suffer that final-night degradation?—for such it seems to me. The straight question is inescapable: would Sir Henry have let things come to this sorry pass, when the final item is treated as simply a background for the mild blackguardism of an obviously inartistic and unfit part of the audience?

Yet another 'new' Verdi came over: 'La Battaglia di Legno' (1849, between 'Macbeth' and 'Rigoletto', the fourteenth of the operas).

This patriotic work, like the 'Forza', troubles little about character and motive; the irrational 'suspicion' gambit is as raw as in 'The Winter's Tale'. The patriotic red fire blazes violently as with fast-growing art Verdi bestrides his furious world. That verb befits the sense of mastery that gathers in us with each fresh revelation of this composer's progress, now in delicacy, again (as here) in the art of the sharp thrust and the broad delineation of battle scenes. Radio Italiana made the recording available. Previtali conducted a clean-hitting chorus. If the principals seemed to overdo the fury, adding tiresome wobbles to the woe, their voices had the right size for these heroic strains: but one doesn't want to have to use that noun in its second sense, as we had that night to do. The problem of being intense and conveying the larger-than-life feeling of ripe melodrama, without yelling, is rarely solved.—A treat from Hamburg was Handel's 'Julius Caesar', a strong contender for the world's most gluey plot-mess. It is hard to think that Senesino or Cuzzoni was more imposing than Hotter and Wegner—the latter a tremendous Cleopatra. It was all *big* singing, so essential in such a work; I'm afraid that we just have to go abroad for a fitting cast. Caesar's elegy and the parting scene that ends act 1 are but two of the divinations which make us realize that though it is impossible to put such operas on the stage again, the average musician misses a world of pleasure because he knows next to nothing of this side of Handel's work.

The B.B.C. estimates its evening clients at eight and a quarter million, sixty-three per cent listening to the Light, thirty-six to the Home, and one to the Third. 'One per cent' sounds forlorn, but when you put it as eighty thousand it cheers the heart. The cure for much bad reception lies in Very High Frequency: for some bad B.B.C. management, it lies in the change from Very High People to a more democratic way of choosing Governors. V.H.F. apparatus cannot freely be made because arms are placed first; no more quickly shall we get ideal Governors, for reasons obvious to most of us. Wiser, more realistic men than those now in control would not have bleated, as they do in the current Report, because musicians

and actors safeguard their increasingly threatened livings in the only effective way they can—by united action. B.B.C. conjurations are often irritating. This one ought not to have been dropped into the Report. There is something uncandid about such one-sided declarations. As in so much that is officially put out, in every walk of life, we get some of the truth, but not that vigorous insistence on seeking all of it which alone should become so righteous a body as this.—Where its Third Programme is concerned, musicians join in plaudits, with a special round for the fifth birthday, and a unanimous cry of 'Many Happy Returns!' Pages would not exhaust our detailed thanks, but a paragraph must concentrate them: one of many which it has been my happy lot to write since 1946. No single philosophy need bound this Programme. In June and September I referred to Siepmann's thoughtful questioning, in his book 'Radio, Television and Society', of a 'per ardua' view of the Third—not necessarily the only translation of its aims, but one deserving consideration. On the anniversary Harman Grisewood, its admired Controller, talked persuasively about this creation. It was rather surprising to hear him declare that its natural atmosphere is controversy, for I have yet to hear a word of that, about music (in any sense in which I can accept as valid a definition of 'controversy'). We know how usefully some kinds of expository argument have proceeded, but know also how coy the B.B.C. is about opening up some of the fundamentals of modern opinion. With another of Mr. Grisewood's claims, that the Third promotes inter-communication among thinking people, we can readily agree, with a similar reservation as to the avoidance of certain topics when probing is deemed in order. Some of the reasons for these bans are readily to be understood—at least, by those who are not socially, politically or religiously party-bound. I find that foreigners, however perceptive, often miss the wavelength of underlying reasons for so much B.B.C. evasion of realities, or downright regressiveness. Musicians, after all, are also combative, progressive citizens, though not always are they treated as such. The Third esteems us as lively-minded, wide-ranging investigators of an art-world of which, however hard we work, we can never know very much. We are flattered, and grateful.

## The Musician's Bookshelf

'Historical Anthology of Music.' Vol. 2. Edited by Archibald T. Davison and Willi Apel.

[Oxford University Press, 50s.]

Many and laudable have been the attempts to present a conspectus of musical history in actual music examples. From the homely supplements in history books like those of Liess and Einstein to the palatial splendour of Schering's justly-famed 'Geschichte der Musik in Beispielen' one may find countless examples of unfamiliar and inaccessible music, and though all of it may not be good, much of it is both significant and interesting. The virtue and the utility of these anthologies lie not so much in their several specialist approaches as

in their joint and collective musical panorama, for they seldom if ever duplicate one another, and the keen collector may thus build up an amalgamated index which will furnish him with readily available examples from almost every age and country. The present volume caused me to add seventy new cards to my own index, which now covers nearly three hundred composers from the early middle ages to the late eighteenth century. Dr. Davison and Dr. Apel are to be congratulated for completing their bold two-volume plan, which embraces composed music ranging from a Chinese hymn of 1000 B.C. to an American song printed in A.D. 1788. The second volume, which covers the period from about 1600 onwards, keeps to the general scheme and particular presentation already made familiar to us by the first volume. We have therefore

adequate commentaries and translations for the many new examples set forth.

The editors are quick to point out the greater difficulties involved in this new selection of music from the baroque, rococo, and pre-classical periods. The rise of opera and oratorio, symphony and sonata precludes extensive quotation from any given work; and the most that we may expect is an isolated aria from the one or an odd movement or two from the other. There lies the difficulty: how to choose the work, then how to choose the particular fragment of that work. But our editors' chores have only just begun. Orchestral parts must be condensed if the volume is to be kept to a reasonable size and price, yet continuo parts must be realized if the music is to mean anything to those readers for whom the figured bass is little more than a form of musico-arithmetical obscurantism. Let it be said at once that these problems have, in the main, been successfully solved. Ingenious space-saving systems rarely result in a loss of clarity, and only in two places (pp. 47 and 212) does the cramping of three parts on one staff give offence to the eye. In both cases it would have been better to remove one of the parts to the upper staff of the continuo.

The many cross-references, either obvious or implied, in both text and commentary, constitute a feature whose value is not to be under-estimated. They do away with the fallacy of dividing history into neat compartments, and at the same time they bring in a healthy attitude of contrast and comparison. The 'Haec Dies' scheme of volume I is echoed in the smaller but none the less useful juxtaposition in the present volume of four chorale preludes on 'Vater unser'. And the great musical families are with us—the Bachs, the Couperins, the Muffats, the Scarlattis, and the Vitalis. But where, pray, is Giuseppe Sammartini? He made the mistake of coming to London—but more of that later. There are many other good points, notably the ornaments in the French clavecin music and the Italian vocal music, which editors of lesser stature might have seen fit to ignore. Throughout the volume, the printing is admirable, and all the more so when one realizes that the originals were copied by hand.

In more than one hundred and thirty items, there are less than five reduplications of other anthologies. Equally rare is the inclusion of what is normally accessible; though we might have been spared the snippet from 'Dido and Aeneas'. The realizations, mostly the work of Dr. Apel, are adequate and effective without being ostentatiously clever. There is a rare instance of fussiness in the middle of p. 128, and several needless archaisms in the retention of all the inconsistencies of original figuring. The method of showing the underlying triple rhythm of the Frescobaldi and Marini items is as successful as it is welcome, and it comes as a relief from the senseless transcription of the piece by Bendusi which is found in Wolf's 'Sing- und Spielmusik'. The variations by Biber (p. 238) are unplayable as printed, since the original *scordatura*, or deliberate mis-tuning, must be used if all the double-stops and chords are to sound convincing. This might well have been added in smaller type, even if the realization of the continuo had to be dispensed with.

A few more mistakes remain to be corrected. The composer of *Exaudi me, Domine* is usually called Lodovico Grossi da Viadana, the particle stressing the town of his birth. The bass instrument is not specified on p. 27, but presumably it was doubled by a keyboard instrument which would do something towards filling in the two-octave gaps between the two lower parts. Cambert (p. 81) improves on this by having a three-octave gap near the final cadence. Here again a keyboard part is lacking, as in the Scarlatti Sinfonia on p. 155. One does not mind the fact that a few examples are left unrealized in order to afford practice for the reader; the objection is to bass parts which are not marked 'basso continuo' or 'basse continue'. I imagine that the unspecified instruments which play the ritornello on p. 177 are violins, and that the vocal soloist in the Rosenmüller item (p. 65) is a tenor. The transcription, polyphonic in the manner of Korte, Wolf and Koczirz, of French lute tablature (p. 53) is not entirely convincing: surely the cadential crotchets have assimilated their dots from a repeat-sign? There is certainly no anacrusis to take up the odd quaver. Corelli's op. 5 no. 3 is described on p. 136 as 'Sonata da chiesa for Violin and Orchestra'. The original editions were all for violin and figured bass, although Geminiani arranged some of the sonatas as concerti grossi. But the saddest blow of all falls upon Corelli's illustrious countryman and successor—Antonio Vivaldi. His Concerto Grosso in A minor, op. 3 no. 8 (not 6), appears as a mere shadow of its former self. The concertino is of two violins, and not three as stated in the Commentary. Furthermore, there are two ripieno violin parts in this work, and they have been entirely omitted! They diverge from the solo parts at bar 4, and begin a pre-echo figuration without which the whole point of the opening tutti is lost. Judging by the liberally besprinkled *Pia.* and *For.* marks, the source used by the editors was a defective eighteenth-century copy.

The Commentary is useful, though information is occasionally cramped, for example in the supplement to the Monteverdi paragraph on p. 280. In view of the five blank leaves at the end of the book, one wonders whether such economy is misguided. It would surely have been easy to avoid such ugly *sigla* as BuMBE\* and GrSHO†, neither of which is particularly communicative, though they would frighten one if met by accident on a dark night. (Bukofzer has a delightful Italian manuscript which he calls TuB). The write-up of Coelho suggests that he sang to his own accompaniment in Lisbon Cathedral: one look at the voice part is sufficient to quash this suggestion. The point about Froberger's 'Lamento' is missed on p. 283, for the final ascending scale is meant to depict the Emperor Ferdinand's soul going up to heaven.‡ Nor is the musical snore mentioned in the Dittersdorf synopsis. More information would be welcome concerning the names given by Italian composers to their instrumental pieces: 'La Vesconta', 'La Pellicana', 'La Buscha' and 'La Graziani'.

\* Bukofzer: 'Music in the Baroque Era'.

† Grout: 'Short History of Opera'.

‡ See Liess: 'Wiener Barock-Musick', p. 41.



These are mostly small points, and in no way detract from the usefulness of the volume. One large and ineradicable point is the proportion meted out to English music—less than ten per cent of the volume deals with music in our own country. I have said that there is no contribution from Giuseppe Sammartini; there is none, indeed, from Avison, Babell, Boyce, Christopher Gibbons, John Eccles, or William Shield. And how could there be Scarlatti without Roseingrave? According to the table of contents, there was no Early Baroque Music in England worth printing. We are thus made to do without a single keyboard piece by Byrd or Tomkins, and there is not a single fantasia or *In nomine* by Coperario, Jenkins, Lawes, Lupo, or Ward. No town or country cries, no later lutenist songs, no Jacobean church music, and no Ravenscroft. Who are these people? Well, who are Albert, Reusner, Cererols, Terradellas, Platti, and Edelmann? Setting aside one's national pride, it does seem that the Italo-German bloc have had the lion's share. Lions are at a discount nowadays.

DENIS STEVENS.

**'The Musical Experience of Composer, Performer, Listener.'** By Roger Sessions

[Princeton University Press, \$2.50.]

**'The Enjoyment of a Concert.'** By H. Ulrich

[Jenkins, 15s.]

**'Music to My Ears.'** By Deems Taylor

[Home & Van Thal, 10s. 6d.]

**'Old Friends and New Music.'** By Nicolas Nabokov

[Hamilton, 12s. 6d.]

Three of these are by composer-authors either born or settled in America. All four treat with varying depth and insight the diverse aspects of musical life bound up in the title of the first book. Mr. Sessions, a distinguished symphonist and teacher, gives the substance of six lectures at a summer school. He is most useful, and persuasive, when telling us how the composer feels his music, and all that is created, to be a very precise expression of mind, movement and emotion. Mendelssohn's famous phrase is well remembered. The author shows, by a few examples from his own work, how the creative artist is moved to build. It cannot be said that he takes us any further into the problems of the listener than any other writer who is not a sociologist, philosopher or psychologist; and (as in every book I have ever read) an aching void surrounds the deceptively simple question: 'Why does nearly everybody dislike contemporary music *now*, whereas in older days they liked it?' He realizes that his own native audience is 'a combination of naïveté and sophistication, with uncertainty as to whether we really wish to be the one or the other'. Not so very different is our estate. Americans are extremely foreign, to us, and we to them, yet we are all in the same leaky boat upon the uncharted sea of current art.

Mr. Ulrich produces just another of those Appreciation books for laymen, containing bits of miscellaneous information (some of it a little uncommon: for example, as to 'where the money goes' in giving concerts). One line worth pursuing by those who seek to engage 'the sympathies of amateurs' is 'High Lights in Music'—examples, with music-type, of moving moments in great works. The bibliography is in parts not very good. A small useful addition is that of the titles of some ensemble pieces for home music-makers. Here and there are dubious ideas, but the writer is amiable, not immodest, and, as we say, 'means well', in issuing yet another book of a type with which, one would think, the market is gorged.

Deems Taylor, the current Percy Scholes of the American radio, is also a favourite composer of operas, suites and incidental music. His book is the third of a series, which could go on for ever, based on very brief radio-concert talks. Naturally his treatment is light, and at times inevitably superficial, but he can tackle Schönberg's *apologia* as readily as the letter of the typical 'Anxious Listener' worried by cacophony, and tell how a composer goes to work as ably as he contrives to make us see the friendly smile in an anecdote during his radio act: for all such offerings must largely consist in 'putting on an act', however earnest and conscientious the speaker may be. Here are good demonstrations of the American way of life, in the better line of musical commentary; there are others. . . . Now and again one may flinch, as I do when he says 'nothing written since 1914 by Richard Strauss has had the breath of life in it'; but the critic is widely optimistic, naturally, about native work, as any popular commentator must be: 'Our great composers are on the way.'

One can enjoy Mr. Taylor's technique the more if one knows the American scene from within. There, a music critic can come out of his shell, and even play games, without losing cast. It is well to realize, also, the differing status of U.S.A. radio: few Third Programmes exist over there, and none attempts more than a tiny fraction of the work ours does. In any case, such concert talks as these do not invite serious controversy, deep probing of 'the state of the nation' or high realism about the impasse of contemporary art. Mr. Taylor, the most popular of current talkers, has won the confidence of his man-in-the-street. I think English readers of modest acquirements will find his friendly chats fully acceptable, though, put between book covers, such material, even when deftly arranged so as to show some continuity, is bound to seem rather scrappy. Laymen who treat the chats as concert appetizers, debate starters, or bedside browsing topics will not, I think, feel disappointed.

Mr. Nabokov (born in 1903) mingles reminiscence, ballet talk and keen criticism of the more obvious weaknesses of people like Scriabin and Chaliapin. His best writing is about his childhood and upbringing in the well-lined Russia he knew. For the U.S.S.R. of to-day he has only the familiar icy hatred of the expatriate, happy in the U.S.A. That tells us more about the writer than about his old country. This book of gossip stands out from many others because of the author's eye for

colour: he is like a painter, there, and almost Dickensian in his delineation of amusing detail. Mark, for example, his portrait of Rebikov, and the sharply etched mournful vision of Nijinsky when his mind had failed. One thinks of Hogarth, and Wells! This kind of intense writing more than makes up for the book's lack of illustrations. There is a great deal about the world manufactured by that artistic manipulator of men and modes, Diaghilev, who produced a ballet of the author's. That episode is entertaining, but nowadays these tales of the Twenties may not amuse everybody: they, or their like, have so often been told, though rarely so well as in this book. Mr. Nabokov, amid all his personal prepossessions, keeps a detached eye upon others, and dips his sharp pen into a diversity of inkpots, some filled with honey, some with gall. Here, vividly alive, are the frank, irascible, loud-laughing Prokofiev, who made himself a happy life in the country of his birth, and that queer precisian, the not-quite-human Stravinsky, with his comical remark upon the open-air concerts at Tanglewood: 'It is perfectly all right, but why should contrabasses practise outdoors under pine trees? After all, they are not herbivorous instruments.' There is the history of Shostakovich, from the author's anti-U.S.S.R. standpoint, and a final chapter about work under American generals in post-war Berlin which is not pleasant reading: what should one expect after any war but corruptions and follies? It is better to turn back to the pleasant nostalgias, the safe fireside gaieties of old. Perhaps such books aren't very important, but when well written they are worth a place as chronicles of days that seem the stranger as they retreat so rapidly into the past. Those who, like me, are not excited by ballet-hoo can skip that sizable section; but the unfading fandoms of the young and the semi-musical must in due course have a new chronicler. If the next generation of devotees find one half as perceptive as Mr. Nabokov they will be lucky.

W. R. A.

**'The Composer in Love.'** Edited by Cyril Clarke

[Peter Neville Ltd., 10s. 6d.]

The seven chapters of this book deal with the love stories—or rather with *one* of the love stories—of Mozart, Berlioz, Beethoven, Wagner, Schumann, Chopin and Tchaikovsky. But they are not romanticized or made vulgar in any way; they are introduced with fine objectivity. Mozart and Schumann are represented by their letters alone, Berlioz and Wagner by their autobiographical writings, and the letters of Beethoven and Tchaikovsky are supplemented by quotations from their most authoritative biographies, which admirably sum-up the situations described. Only in portraying the relationship between Chopin and George Sand does the editor depend almost exclusively upon biographical accounts; but here the story in itself is of exceptional interest.

Notwithstanding these different methods of approach the result is that we obtain a clear, though rather sketchy, impression of each story as a whole and—what is far more important—are able to contrast the various temperaments of these extra-

ordinary men. And how contrasted they are! Mozart, for instance (in my view, at least), stands out for the wonderful spontaneity and fluency of his thought, for his balanced integration, and for his fine intuition and feelings, Berlioz for his exaggerated emotions and for the way in which his life at times seems to turn into an act. (On other occasions, of course, when he himself was uninvolved, he was capable of the most objective thought, as for example in his book on Orchestration.) Beethoven is prominent mainly on account of the profundity and richness of his feelings, for his deep sincerity and for the way in which his outpourings seem almost to dissolve into music; Wagner, for his capacity for detachment and for his masterful (and somewhat egotistical) attitude of mind. (Only seldom in his writings do signs of his great emotions appear.) In comparison, Schumann seems exceptionally kind and gentle, though not particularly distinguished for originality or power of thought; and once or twice there are hints of his eventual madness. Chopin appears unusually fastidious and hyper-sensitive, and but little adapted to life; he was also extremely reserved. And Tchaikovsky, as might be expected, seems in his letters of an exceptionally emotional bent, though not exceptionally strong in character and mind. (His fundamental weakness, by the way, is not glossed over in this account.)

These, however, are merely impressions left in one reader's mind, whereas each reader will see things differently. But that there is in these chapters a great deal to explore and contrast no one can deny; for on hardly any other subject have composers revealed so much of themselves. This book therefore is interesting in many ways and, besides being furnished with some good illustrations, is most easy to read. It might well have been improved, however, had the editor provided a general introduction.

DAVID CHERNIAVSKY.

**'The Heritage of Music.'** Vol. 3. Collected and edited by Hubert Foss

[Oxford University Press, 10s. 6d.]

Blasé about most 'appreciation' books, one welcomes this superior article, which in a hundred and ninety-one pages seeks to expound the essence (not the lives) of thirteen composers from Monteverdi to Bartók. The writers are all skilful, not least in the necessary compression. Criticism is kindly rather than very searching: an apt book, then, for students. Each expositor, with varying personality, thinks of much the same audience, so there is a good level of aim. The use of music-type is not consistent. Five composers—Gibbons, Rossini, Smetana, Dvořák and Grieg—get a little, and Bartók, happily, gets a good deal—about half of the total, all quotations being brief. The rest get none. In such a book one does not expect piercing new judgments, or many that even the litigious would want to quarrel with; but every writer offers a few upon which the earnest student can profitably ponder or build. I have room for only a half-dozen or so: Westrup's insistence on Monteverdi's 'complexity' (in 'his both-ways looking, and range of emotion'); Dent on how Rossini 'brings down the house' and (something

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## THE ORGAN IN ATTINGHAM PARK, SHROPSHIRE

By J. ERIC HUNT

IN the annals of English organ building there are many famous names, and of those builders who flourished in the latter part of the eighteenth century, none is more noteworthy than Samuel Green, 1740-1796. Among his larger organs may be mentioned the cathedrals of Canterbury, Wells, Lichfield, Salisbury, Rochester, Bangor and St. George's Chapel, Windsor. But much of his work, in common with that of other early masters, has been lost, or else his instruments have been so altered in successive rebuildings and enlargements that it is difficult to get a clear idea of what they were like in their original state; and it is this fact which makes the Attingham discovery of such great importance, although the instrument is very small.

The organ at Attingham was built in 1788. It seems to have been very little used, and, if the perfect condition of the pipes is any indication, very seldom tuned. When I examined the instrument it was quite unplayable, but through the generosity of the National Trust it has now been carefully restored by Messrs. Harrison & Harrison. As all the pipes are enclosed in a Swell Box, which had fortunately been left shut, they were practically free from dust. Only a few minor adjustments were necessary to the action, the main work being confined to re-leathering the bellows. This restoration has simply brought the organ back into the state in which its original builder left it.

The organ, enclosed in a beautiful Sheraton case, stands at the end of the big picture gallery. It consists of one manual, compass GGG to E and six stops.

### Specification

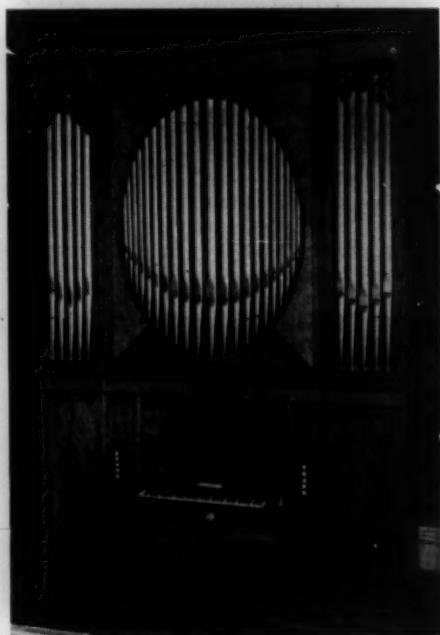
Open Diapason	.. ..	8 ft.
Stopped Diapason	.. ..	8 ft.
Dulciana (Tenor G)	.. ..	8 ft.
Principal	.. ..	4 ft.
Fifteenth	.. ..	2 ft.
Sesquialtera	.. ..	3 ranks

There are ten stop handles, five on each side of the player. The Open Diapason has only one stop handle (bottom left-hand side) and runs throughout. The Dulciana on the right-hand side has again only one stop handle; but all the others are divided. The tone throughout is mellow and on the soft side. The bass of the Open Diapason is particularly full and rich. The Sesquialtera is a very delightful stop. The ranks are, from the bottom to middle B, 17, 19, 22. From Middle C to the top 12, 15, 17. The instrument is fitted with one bellows, triple rise, and a single large feeder. It can be blown either by a handle at the side or by a pedal operated by the player. There is one composition pedal, or rather composition cancel, which operates on the Principal, Fifteenth and Sesquialtera. When any one or all of these stops are drawn and this pedal is depressed, the slides are closed but the stop handles remain out, the stops coming into action again when the player releases the pedal. Each stop handle is fitted with a spring. When the player wishes to draw a certain stop he has to lift the handle

slightly, when the spring comes into play and shoots the handle out.

It is quite likely that other organs by early masters are hidden away in country mansions and isolated churches. It would be valuable work if those interested could seek them out so that particulars could be recorded and published.

The restored organ was heard for the first time at a short recital given by the writer on Sunday afternoon, 22 October 1950. It was felt that so important a discovery as an untouched organ by Samuel Green should be marked by an official opening, or reopening. This was originally planned for February with Dr. William H. Harris of Windsor as the organist. Unfortunately at that time he was indisposed and the recital had to be put off. Dr. Harris's recital took place in the



presence of a large audience on 25 April, when the following programme was heard:

Voluntary	.. ..	Orlando Gibbons
Pastorale	.. ..	J. S. Bach
Songs—		
Elegy on the death of Tallis	.. ..	Byrd
What unacquainted cheerful voice..	.. ..	
Ah silly soul	.. ..	
Cradle Song	.. ..	
Chorale Prelude: A rose breaks into bloom	.. ..	Brahms
Elegy	.. ..	Parry
Two Chorale Preludes:		
Allein Gott in der Hoh sei Ehr	.. ..	J. S. Bach
Air: Sweet bird (L'Allegro)	.. ..	Handel
Movements from the Overtures to		
Faramond, Orlando, Ptolemy	.. ..	Handel
Vocal Solos by Ethel Priestley.		

## MISCELLANEOUS

**Lichfield Cathedral**

Festival celebrations took place during September. The City of Birmingham Symphony Orchestra took part with the Festival Choir under Ambrose Porter in Vaughan Williams's *Benedicite* and Ireland's 'These things shall be', and with the Stoke-on-Trent Choral Society and the Wednesbury Civic Choir in 'The Dream of Gerontius'. The Orchestra gave two concerts, one under Barbirolli and the other under Harold Gray, whose programme included Bliss's piano concerto (Mewton-Wood).

**Chelmsford Cathedral**

The Chelmsford Singers and Orchestra gave a concert of British music in the Cathedral on 26 September. The programme included anthems by Purcell, Byrd and Gibbons, two motets by Parry, Elgar's *Serenade* and Britten's *Simple Symphony*. Mr. Stanley Vann conducted.

**The Royal School of Church Music**

The Council's invitation to serve on the Musical Advisory Board has been accepted by Messrs. A. Meredith Davies, Henry Havergal and Charles Hutchings. The retiring members are Drs. S. S. Campbell, Sydney Watson and Stanley Roper.

The third annual Choral Festival of Anglican Choirs in the North West Surrey Deanery was held in Weybridge Parish Church on 15 September. Evensong was sung with canticles to Stanford in C. Mr. H. Derisley Hillier was at the organ and Mr. Herbert Crellin conducted.

The Renaissance Singers (Michael Howard) gave a recital of church music of the seventeenth and eighteenth centuries on 13 October in St. Marylebone Parish Church.

The English Church Music Singers (D. J. Neal Smith) with Leslie Taylor, organist, gave a programme in the Church of the Annunciation, Marble Arch, on 25 September.

In commemoration of St. Martin's Day the St. Martin's Cantata Choir (John Churchill) will give a performance of Mozart's *Requiem Mass* in St. Martin-in-the-Fields on 11 November at 3.0.

The Upminster Choral Society (Charles Mortlock) would welcome new members. Works in preparation are Brahms's *Requiem* and Dyson's 'Three Songs of Praise' (10 November at Hornchurch Parish Church), The *Messiah* (15 December at St. Botolph's, Bishopsgate) and the *St. Matthew Passion* (11 April, Upminster). Intending members should write to the hon. secretary, Mr. B. Warren, 14 New Place Gardens, Upminster.

The Canadian College of Organists' Convention was held during August at Montreal. Recitals were given by Georges Lindsay, Gordon D. Jeffery and Maitland Farmer; Father Morin, D.Mus., spoke on 'Gregorian and Polyphonic Music'. Among other events was a conducted tour of churches and organs in Montreal and district and a visit to Casavant Frères organ factory in Quebec.

The St. Michael's Singers (Harold Darke) with a section of the London Symphony Orchestra will give a performance of Handel's 'Samson' at St. Margaret's, Westminster, on 17 November at 5.30. All seats are free with the exception of those reserved for honorary members of the Society until 5.20.

Dr. Francis Sutton's organ recitals announced to take place in St. Dunstan's Church, Fleet Street, during October, will be postponed until November owing to an unexpected delay in repairs to the church. The present series of recitals given on Thursdays at 1.10 in Holy Trinity Church, Kingsway, will be extended until further notice.

A Festival of Britain Service of Music was held at St. Martin's Church, Croydon, on 27 September. The programme covered the period 1851-1901. Miss Grace Barrons Richardson was the organist.

Dr. Robert Head's organ recital programmes given during the Festival in St. Mary's Cathedral, Edinburgh, included Rheinberger's E flat minor sonata, Parry's 'Wanderer' Toccata and Fugue, Stanford's *Fantasia* and Toccata in D minor and the recitalist's own Postlude.

A recital of choral and instrumental music was given in Barnsley Parish Church on 30 September by Dr. P. G. Saunders (organ), Miss Wendy Shaw (violin) and the church choir (Kenneth Shaw).

## RECITALS

## (SELECTED)

Christchurch Priory: Mr. Anthony Brown—*Fantasia* in C minor, *Prelude and Fugue* in B minor, *Chorale Preludes*, *Bach*; *Introduction and Passacaglia* (Sonata no. 8), *Rheinberger*. Mr. Geoffrey Tristram—*Suite Gothique*, *Boëllmann*; *Pièce Héroïque*, *Franck*; *Scherzo*, *Gigout*; *Variations* (Symphony no. 5), *Widor*. Mr. Alwyn Surplice—*Choral Song and Fugue*, *Wesley*; *Allegretto* from Sonata, *Elgar*; *Prelude in A flat*, *Charles Macpherson*; *Ground Bass*, *Herbert Murrill*; *Psalm-Prelude* no. 1, *Paean*, *Harwood*. Mlle. Jeanne Demessieux—*Prelude and Fugue in A minor*, *Bach*; *Concerto in B flat*, *Handel*; *Choral in A minor*, *Franck*; *Etude en Tierces*, *Demessieux*; *Improvisation*.  
Mr. Guy Michell, St. Margaret's Church, Brighton—*Prelude, Vienne*; *Improvisation*; *Scherzo in F minor*, *Sandiford-Turner*; *Trumpet Tune*, *Michell*; *Two movements* (Sonata no. 1), *Mendelssohn*.

Mr. J. A. Sowerbutts, St. Andrew's Cathedral, Inverness—*Introduction and Passacaglia*, *Reger*; *Fantaisie in E flat*, *Saint-Saëns*; *Fantasia and Fugue in G minor*, *Krebs*; *A Fancy*, *Flourish* for an occasion, *Harris*.  
Mr. Malcolm Davey, St. Magnus-the-Martyr, E.C.—*Trumpet Tune in D*, *Purcell*; *Fantasia in G*, *Bach*; *Scherzetto*, *Jongen*; *Carillon*, *Murrill*; *A Fantasy*, *Darke*; *Bridal March and Finale*, *Parry*.  
Mr. L. J. Burns, St. Neots Parish Church—*Preludes*, *Bull*, *Purcell*; *Fugue in F minor*, *Roseingrave*; *Chorale Preludes*, *Parry*, *Whitlock*, *Darke*, *Vaughan Williams*; *Pastorale*, *Sumsion*; *Flourish* for an occasion, *Harris*.  
Mr. Keith Bond, Wigan Parish Church—*Prelude and Fugue in B minor*, *Bach*; *Chorale Preludes*, *Krebs*, *Walther*; *Introduction and Fugue 'Ad nos'*, *Liszt*; *Psalm-Prelude op. 32, no. 2*, *Howells*; *Toccata in D*, *Alcock*.

- Mr. A. L. Flay, Weymouth Parish Church—Prelude in A minor, *Respighi*; Versets on 'Matthew, Mark, Luke and John', *Flay*; Prelude in D minor, *Bloch*; Three Chorale Preludes, *Flor Peeters*.
- Mr. R. Alwyn Surplice, Highfield Parish Church, Southampton—Prelude and Fugue in D, *Bach*; Fantasia, *Mozart*; Pastorale, *Franck*; 'Jubilate Deo', *H. G. Ley*; Two Trumpet Tunes and Air, *Purcell*.
- Mr. William Hardwick, St. Ann's Church, Manchester—Introduction and Toccata, *Walond*; 'By the Pool of Pyrene', *R. S. Stoughton*; St. Patrick's Breastplate (Sonata Celtica), *Stanford*.
- Mr. G. H. Boulderstone, St. Peter's Church, Shaldon—Air with Variations and Final Fugato, *Smart*; Madrigal, *Lemare*; Scherzo, *Bossi*; Prelude and Fugue in C minor, *Bach*.
- Holy Trinity Church, Leamington Spa: Dr. Willis Grant—Fantasia in Echo, *Sweetinck*; Fantasia in Four Parts, *Gibbons*; Toccata, Adagio and Fugue in C, *Bach*; Fantasy Prelude, *Charles Macpherson*; Rhapsody no. 2, *Howells*; Musette, *Ibert*; Prelude on 'Vexilla Regis', *Bairstow*. Mr. Harold Dexter (two programmes)—Toccata and Fugue in the Dorian mode, *Bach*; Fugue in D minor, *Roseingrave*; Rhapsody, *Heathcote Statham*; Fantasia and Toccata, *Stanford*; Prelude and Fugue in C minor, *Vaughan Williams*; Voluntary, *Weelkes*; Chorale Preludes, *Parry*, *Charles Wood*; Liturgical Prelude no. 2, *Oldroyd*. Mr. Robert Dickinson—Toccata in A, *Purcell*; Fantasia and Fugue in G minor, *Bach*; Psalm-Prelude no. 2, *Howells*; Sonata in C sharp minor, *Harwood*; Carillon, *Murrill*; Epinikion, *Rootham*.
- Mr. Tim Tunnard—Concerto no 2, *Handel*; Trio in D flat, *Greene*; Postlude, *Stanford*; Two short preludes, *Bairstow*; Prelude and Fugue in A minor, *Bach*.
- Mr. Norman H. Jones, Bury St. Edmunds Parish Church—Rhapsody no. 1, *Howells*; Sonata on the 94th Psalm, *Reubke*; Five-part Fantasia in C minor, *Bach*; Cradle Song, Toccata, *Harvey Grace*; Toccata for the flutes, *Stanley*.
- Mr. Hugh Marchant, Holy Trinity Church, Blythburgh—Prelude and Fugue in D minor (Eight Short Preludes and Fugues), *Bach*; Choral Song, *S. S. Wesley*; Andante, *Charles Macpherson*; Prelude, *Clérambault*.
- Dr. Harold Rhodes, St. Margaret-the-Queen, Streat-ham Hill—Fantasia and Toccata, *Stanford*; Scherzo in E, *Gigout*; Choral in B minor, *Franck*; Reverie ('University'), *Harvey Grace*; Prelude and Fugue in C minor, *Bach*.
- Mr. P. Ferraby Taylor, Lord Mayor's Chapel, London—Prelude on 'Iste Confessor', *Clifford Harker*; Hymn-Tune Preludes, *Rowley*, *Robert Groves*; Fantasia and Finale (Sonata 10), *Rheinberger*.
- Malvern Priory: Mr. J. Durham Holl—Prelude and Variations on a Ground Bass, *Farrar*; Chorale Prelude on 'St. Mary's', *Charles Wood*; Toccata in F, *Bach*; Two Trumpet Tunes and Air, *Purcell*. Mr. H. Stubington—Prelude and Fugue in A, *Bach*; Fantasia-Choral no. 2, *Whitlock*; Madrigal, *Quef*; Scherzo, *Flor Peeters*; Gaudete, *W. G. Ross*.
- Mr. Cyril J. Mitchell, The Cathedral, Bury St. Edmunds—Fantasia in Echo, *Sweetinck*; Fantasia and Fugue in C minor, *Bach*; St. Patrick's Breastplate, *Stanford*; Fantasia-Prelude, *Macpherson*; Cantilena Romantica, *Dunhill*; Fanfare, *Whitlock*.
- Mr. Ronald K. Arnatt broadcast two Bach recitals over Station W.C.F.M., Washington, D.C.
- Mr. Charles R. Palmer, St. Peter's, Bournemouth—Fantasia and Fugue in D minor, *Stanford*; Canzone, *Pollitt*; 'Resurgam', *Rowley*; Psalm-Prelude, *Howells*; Toccata (Suite Gothique), *Boëllmann*.
- Mr. F. H. Dunncliff, St. Luke's Church, Redcliffe Square—Concerto in B flat, *Handel*; 'Rhosymedre', *Vaughan Williams*; Toccata and Fugue in D minor, *Bach*.
- Mr. Michael Richards, St. James's Church, Riding Mill, Northumberland—Largo and Fugue in G, *Stanley*; Chorale Prelude on the 'Old 104th', *Parry*; Prelude on a ground bass, *M. S. Richards*; Scherzo, *Gigout*; Evening Song, *Bairstow*; Fugue in C minor, *Bach*.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.*

- Orchestral Society meeting on Fridays at 7.30 at Burlington Road, Malden, Surrey, has vacancies for string and wind players. Special interest to students for sight-reading, etc.—SECRETARY, 95 Worpole Road, Wimbledon, S.W.19 (WIM 3727).
- Accompanist, experienced in Lieder and opera, wishes to meet singers to gain wider experience. Central London.—PRINCE, WEstern 8965 after 7 p.m.
- Cellist, experienced chamber-music player, wishes to join good string quartet. London or Essex.—C. S., c/o *Musical Times*.
- Cellists, double-bass, violists, and violinists required for Kensington Chamber Orchestra meeting W.8 on Mondays at 8.0.—MONTAGU CLEEVE, 17B Eldon Road, W.8.
- Experienced accompanist wishes to meet vocalist for practice. London.—R. H., c/o *Musical Times*.
- Wanted for small string orchestra two cellists. Practices Worcester Park, Friday evenings.—Mr. F. SUTTON, 24 Lavender Avenue, Worcester Park, Surrey (Derwent 6011).
- Pianist wishes to meet instrumentalists for practice of sonatas, trios, etc. Twickenham-Hounslow districts.—R. S., c/o *Musical Times*.
- Young amateur violinist wishes to meet string players (preferably young people) residing in the Leeds area to form string quartet or chamber ensemble.—PETER A. GILBERT, 31 Moorland Crescent, Guiseley, Leeds.
- Music Studio Group, West End, invites well-trained instrumentalists and singers to apply for membership.—N. C., 6 Prince of Wales Terrace, Kensington, W.8.
- Tenors and baritones wanted for a group of amateur singers meeting on Friday evenings. Harrow.—M. K., c/o *Musical Times*.
- Lady amateur pianist, with good piano, wishes to meet singer or instrumentalist for practice in accompanying. Holland Park district.—D. S., c/o *Musical Times*.
- Viola player, not advanced, wishes to meet other instrumentalists for practice. N. London.—M. E. M., c/o *Musical Times*.
- Coloratura soprano wishes to meet accompanist and flautist (advanced players) for practice.—48 Abingdon Court, W.8 (WEstern 5080).
- Bass-baritone, good standard, wishes to meet accompanist for practice. Finchley, N.3.—H. G. B., c/o *Musical Times*.
- Bowes Park Philharmonic Amateur Orchestra has vacancies for all instrumentalists. Rehearsals, Thursdays at 7.15.—SECRETARY, 89 Wolves Lane, N.22 (BOWes Park 2368).
- Experienced organist would be pleased to offer services to choral or orchestral society of high standing performing standard oratorios, etc.—L. E., c/o *Musical Times*.



Young male pianist (good sight-reader) wishes to accompany other instrumentalists or singer, or to practise classical duets with second pianist. Piano available. Bromley, Kent.—T. R., c/o *Musical Times*.

Baritone wishes to meet accompanist for practice of ballads, Lieder, etc. Near Forest Gate.—BARITONE, 49 Glenparke Road, Forest Gate, E.7.

Strolling Players Amateur Orchestra has resumed rehearsals at the L.C.C. Institute, Cosway Street, N.W.1, on Wednesdays at 6.30 (2 minutes from Edgware Road and Marylebone stations). Vacancies for good players. PRO 6590 or SPE 7186.

Mr. Ess would welcome a pianist or vocalist for practice of good music. BATtersea 7522.

Tenor and bass required for a double quartet meeting on Wednesday evenings in South Norwood. ADD 6721.

## Letters to the Editor

### Cheltenham Festival

I believe many of your readers will share the alarm of the people of Cheltenham when they learn that the future of the Cheltenham Festival of British Contemporary Music is uncertain. The danger does not arise from any lack of enthusiasm or energy on the part of either the promoters or the supporters of the Festival, but simply from the financial problem inherent in providing contemporary music at a time of rapidly rising costs.

The policy of the Cheltenham Festival has always been to encourage British composers by providing a first-rate orchestra for the performance of their works. These new works demand considerably more rehearsal than the standard repertory, and the rehearsals as well as the performances under an eminent conductor are of great value to the young composer.

Rehearsals cost a great deal today. It is difficult to meet the cost of any large scale concert from box office receipts; when one is faced with the cost of many extra rehearsals as well, the gap between income and expenditure becomes formidable.

Since the inception of the Festival seven years ago, the deficit of the Cheltenham Festival has been borne by the Cheltenham Corporation with grants from the Arts Council. The Cheltenham Corporation cannot be expected to continue to bear the whole cost of what is by now a unique international festival of first importance to British music, and the increasing demands made upon the Arts Council's limited Treasury grant makes it unlikely that additional help can be expected from that source. If there is to be a festival of British contemporary music, therefore, we must appeal for support to all those interested in new music.

To this end, the Cheltenham Festival Society has been formed to raise whatever funds may be necessary to ensure the continuance of the Cheltenham Festival of British Contemporary Music.

This Festival has many friends all over the country and the Cheltenham Festival Society invites them to join and to send a donation to this fund. Further details of the Society can be obtained from me, and donations can be sent to the Society's hon. treasurer, Mr. H. F. Lake, the National Provincial Bank, Ltd., Cheltenham.

R. F. WALKER,  
Chairman of the Committee,  
Cheltenham Festival Society.

### Cramer's Bach Manuscripts

I should be grateful if any of your readers could help me to identify the Russian pupil of C. P. E. Bach mentioned in a Memoir of J. B. Cramer, published in *The Harmonicon* for December 1823:

'He resided for some time in Paris during the fury of the French Revolution and became acquainted with a young Russian who possessed in MS. the works of the celebrated John Sebastian Bach, in consequence of his having been a pupil of Charles Philip Emanuel Bach. The possession of such a

treasure could not but be highly coveted by Cramer and accident at last threw it into his hands. Circumstances made him a creditor of his young Russian friend who, being wholly incapable of discharging the debt, offered to give him a MS. copy of the works of Bach, as an equivalent. Cramer hesitated not a moment to accede to this offer.'

The story is repeated in the Cramer article in the Dictionary of National Biography. Various alleged manuscripts of Bach's works do in fact appear in the Sale Catalogue of Cramer's Library which was sold by auction at Storey's Gate on 21 May, 1816 (British Museum, C6 1, 11/22). They include 'a very curious selection of Sonatas (Trios) for organ or pianoforte' and '2 celebrated Trios for 2 violins and bass warranted to have never been published, the second containing the famous Canon perpetuus'. The identity of the Russian pupil of C. P. E. Bach is difficult to establish. Poelchau, who acquired most of the Bach autographs in C. P. E.'s collection, was of Russian extraction but did not leave his home until after 1796, and the only other possibility that has been suggested so far—Baron von Grutthuss of Gieddutz in Russian Courland, who was in fact a pupil of C. P. E. Bach—died four years before Cramer's visit to Paris. If anyone can help to establish the whereabouts of the Cramer Bach 'MS.' and the identity of his Russian friend I should be much obliged.

STANLEY GODMAN.

### Monteverdi's Vespers at Morley College

The article 'Morley College Music' (*Musical Times*, September 1951) by Charles Stuart contains references to myself and to my work connected with Monteverdi's Vespers and 'Incoronazione di Poppea' which are in need of some clarification. My realization of the Vespers, far from being a scribbled 'spot' collaboration between editor and performers during rehearsals, was the result of painstaking research. It was completed in 1934 and first performed in Zürich in 1935, i.e. eleven years before the memorable first performance of Morley College took place in May 1946. My edition of Vespers (already performed in New York by January 1937 and eventually published by Universal Edition, Vienna, in 1949) has certainly made its way all over Europe in the meantime, being up to date the only published arrangement in which this work of Monteverdi's may be performed. (An arrangement by F. Ghedini, performed last year in Rome, has so far remained manuscript.) My edition, which takes two solid hours to perform, eliminates two psalms and suggests a cut in 'Ave maris stella' for obvious reasons, explained in the preface to the vocal score. An 'uncut version, two-thirds longer than the version usually sung', to which Mr. Stuart would like to attribute this success, therefore simply does not exist.

In speaking of Monteverdi's 'Incoronazione', Mr. Stuart refers to Morley College's concert version, without mentioning my editorship. I should therefore

like to make it clear that it was in my own arrangement (completed by 1939), that 'L'Incoronazione' was performed at Central Hall, Westminster, and subsequently in the Studio of the Third Programme of the B.B.C. in May 1948. (Cf. the *Musical Times*, no. 1264, June 1948, p. 186ff., which contains a very detailed assessment of my editorial work.) This arrangement, meanwhile published by Universal Edition, Vienna, is scheduled for its first stage performance at the State Opera, Wiesbaden during the season 1951-52.

HANS F. REDLICH.

[Mr. Stuart writes: My information, supplied by competent sources, is that Dr. Redlich's version of the 'Vespers', though certainly the basis of Morley's production, was altered in many details during preparation, Dr. Redlich himself collaborating to this end with Mr. Tippett and Mr. Goehr. That it was the Morley production which stimulated the subsequent 'Vespers' vogue here and abroad seems indisputable. It is equally plain that Dr. Redlich's edition is the one which has, in the main, satisfied the new demand, though this circumstance is not strictly relevant to the Morley story. It is not easy in a summary account of Morley music since Victorian times to distribute all the credits with nicety, but there is no wish on my part to deny Dr. Redlich's share in the Monteverdi achievement.]

### Haydn's 'Holy Mass'

I note that your Kings Lynn correspondent, in reviewing the recent performance of Haydn's Nelson Mass, states that the Theresa Mass is practically the only one of Haydn's now performed in this country.

You may be interested to know that the Robert Atherton Choir and a section of the Blackpool Symphony Orchestra (under my direction) are performing the Heilighmass (Holy Mass) of Haydn on Sunday, 25 November, in Holy Trinity Church, Blackpool.

ROBERT ATHERTON.

### Marks on Hired Orchestral Parts

While fully supporting Mr. Kenneth Tucker's protest against the destructive marking of orchestral parts, I must point out that the chief offenders are not conductors but orchestral players themselves who attack parts at rehearsal with any weapon which comes to hand and with no better backing than that provided by the ordinary music stand. The suggestion that we should erase all marks after use, involving as it does a doubling of our 'homework', is not likely to meet with universal support. Personally, I never mark a piece of music unless I feel it is really necessary, and I should therefore hesitate to remove the mark, especially as there is always a hope of getting the same set of parts

for the next performance. Also, though most of the markings found on hired parts may be stupid and contradictory, I do not mind admitting that I have often picked up useful tips from them.

The truth of the matter is, of course, that the use of hired music is an unsatisfactory makeshift, which has been tolerated too long. Any orchestra worthy of the name needs its own parts which can be marked freely. Surely publishers have a moral obligation to reprint at least the standard repertory?

ARTHUR DENNINGTON.

I should like to endorse wholeheartedly Mr. Kenneth Tucker's letter in your September issue as to the disgraceful state in which orchestral parts are marked up and messed up by various users. Marks are, we would all agree, necessary, but the use of anything other than a very soft lead is reprehensible in the extreme. More often than not I find myself in the unhappy position of having to erase all previous marks, many of them savagely scored in in coloured pencil, hard leads, ink or, worse than all, some ball-point pen, before I can issue the parts to my players. On the other hand I never return band-parts without seeing that all my own marks are carefully erased. As Mr. Tucker points out, such erasing is easy enough so long as a 3B pencil is used.

When some years ago I wrote in violent protest to one well-known London firm, I received in reply only a profuse apology with an admission that as no one ever took any notice of the instructions printed on all copies that any marks must be removed before the parts were returned, the firm felt quite powerless to do anything about the matter.

If only publishers would band together in this matter! They have only to require a deposit of sufficiently formidable proportions with a statement that the deposit could not be returned unless band parts were returned with all marks erased.

B. BRADSHAW  
(Portsmouth Choral Union).

I heartily endorse Mr. Tucker's plea for consideration for others in marking orchestral parts. I too, use a soft pencil, and erase marks before returning the parts to the owners.

In addition to the thoughtless and selfish user of blue pencil or ink, there are two types of lesser criminal: (1) instrumentalists who cannot indicate a cut with a clear stroke from first to last note, but must scribble out every line—almost every note—involved; and (2) the amateur string-player who must 'finger' every note and indicate every bow.

ARTHUR LAWRENCE.

### South Place Sunday Concerts

Events for November: (4) Loveridge-Martin-Hooton piano trio in Beethoven, Walter Piston and Brahms; (11) Hirsch String Quartet in Mozart and Rawsthorne's Theme and Variations and with Jean Stewart in Brahms's String Quintet in G; (18) Aleph String Quartet in Mozart and Ravel; (25) Peter Gibbs String Quartet in Haydn and Bloch's no. 1.

Barnet and District Choral Society would welcome new members, especially tenors and basses. Rehearsals are held on Wednesdays at 7.30 in the Lyonsdown Hall, New Barnet. Among the works in preparation are 'The Creation', 'Hiawatha' and Dvořák's Stabat Mater. Those interested should write to the Hon. Secretary, 137 Leicester Road, New Barnet.

The South West London Choral Society will give a performance of 'Judas Maccabæus' at Tooting Central Hall on 17 November at 7.0. Mr. Frank Odell, the conductor, has now completed twenty-five years in that capacity, and this concert will be his hundredth.

The Goldsmiths' College Concert Society's new season's syllabus includes programmes by the New Goldsmiths' Orchestra (Leslie Orrey)—Borodin's B minor Symphony, Samuel Barber's violin concerto; Goldsmiths' String Orchestra (Kitty Kennedy) and the Goldsmiths' Singers (Percy F. Corben); and a Good Friday performance by the Goldsmiths' Choral Union of 'The Messiah' under Frederick Haggis. Particulars of membership may be had from the hon. secretary to the Society, Goldsmiths' College, New Cross.

## London Concerts

### Danish State Radio Orchestra

The excellent impression made by the Danish State Radio Symphony Orchestra at last year's Edinburgh Festival was confirmed by its first visit to London. Its playing at the Festival Hall on 21 and 24 September was lively, sensitive, and luminous in tone. The late Fritz Busch, who was long associated with the orchestra and who was to have conducted the first concert, was replaced by Erik Tuxen. A capital performance of Bax's 'Overture to a Picaresque Comedy' began the programme, which also included Stravinsky's 'Fire-bird' suite and Haydn's Sinfonia Concertante for violin, cello, oboe, bassoon and orchestra. Brahms's second symphony started admirably, but the last movement was taken too hurriedly and perfunctorily to allow the thematic material its due weight. Mr. Tuxen gave the impression of being a heavier, less relaxed conductor than Launy Grøndahl, with whom he shares the permanent direction of the orchestra. Mr. Grøndahl, a newcomer to Britain, opened the second concert with an enchanting performance of Weber's 'Oberon' overture, and managed skilfully the accompaniment to Tchaikovsky's piano concerto no. 1, in which the Danish pianist Victor Schiøler was a commanding though not entirely accurate soloist.

After the interval Mr. Grøndahl performed Carl Nielsen's fourth symphony. This was the climax of the two concerts, and a reminder of Britain's loss in its general unfamiliarity with this Danish composer. It was enthusiastically received, and the conductor added as encore Nielsen's light-hearted 'Maskerade' overture. The symphony, subtitled 'The Inextinguishable', is optimistic and insistent. The prominence given in the closing section to the two timpanists (whom the composer directs to be stationed at a distance from each other and to play 'menacingly') plainly foreshadows the even more extraordinary side-drum cadenza in the fifth symphony. As to general style, it is perhaps unfortunate that Nielsen has been typed as 'the Sibelius of Denmark': he has surely little of that quasi-Olympian remoteness so characteristic of Sibelius. This symphony, indeed, is more reminiscent of Mahler—particularly in the irregularly-barred wood-wind theme in G major, in what is effectively the second of four movements. (The work is actually written as one movement.) There is also a tendency to Mahlerian long-windedness. But its eloquence and utter originality give the work distinction.

Under Erik Tuxen, the orchestra also performed Nielsen's third symphony (*Espansiva*) for the B.B.C. on 26 September; and its B.B.C. recording of the second symphony ('The Four Temperaments'), with Launy Grøndahl conducting, was broadcast on 1 October.

A. J.

### Colonne Orchestra

The main disappointment in the Colonne Orchestra's two concerts at the Festival Hall (25 and 27 September) was in the unenterprising selection of French music presented. To bring an orchestra from Paris in order to give London yet another performance of 'L'Après-midi d'un faune', 'La Valse' and the second 'Daphnis and Chloe' suite seems a peculiarly misguided labour. Even Honegger's 'Symphony for Strings'—grim, gritty music that it is—can scarcely be said to be new to British audiences. Is one to believe that there are no French composers under fifty whom the Parisians think worthy of Londoners' attention? All that can be said for the French items on the programmes was that they brought the best out of the conductor, Henry Baud, a Swiss ex-violinist who was making his first appearance in London. He captured finely the spirit of these pieces, and in them made the orchestra's tone less drab than it was otherwise liable to become. He did not, however, succeed with the two symphonies of his first concert,

Mozart's 'Haffner' and Schumann's fourth. A disagreeable abruptness resulted when he failed to observe the pause marked between the second and third movements of the Schumann, and the Trio of the third movement was so hurried as to make the delicate violin figuration quite inexpressive. Nor did M. Baud solve adequately the special problems of balance of sound which are raised by the symphony's occasionally awkward orchestration; the wood-wind instruments sometimes found themselves obscured by weight of string tone. The soloist in the second concert (on his seventy-first birthday) was Jacques Thibaud. In Mozart's violin concerto in A he revealed in flashes the limpid tone and fastidious expression which have in the past been so characteristic of his art; but his tone was too often thin and his intonation too often wavering for any prolonged satisfaction to be derived from the performance. The soloist in the first concert, in Chopin's Piano Concerto in E minor, was Livia Rev. Her accurate reading had high artistic sensibility, wanting only a final graciousness of style.

A. J.

### Cantelli and the Philharmonia

The recent series of concerts which Guido Cantelli gave with the Philharmonia Orchestra in the Festival Hall was sufficient to rank him among the finest and most eloquent conductors heard in London in recent years. Little over a year ago, as a thirty-year-old assistant conductor of the Scala Opera Company, he became known to London by musical interpretations which were sometimes felt to be exaggerated and overwrought; now, however, his style has acquired the restraint of maturity. Indeed, it was if anything a too restrained performance of Tchaikovsky's 'Romeo and Juliet' which he gave on 30 September. This concert, which also included Busoni's 'Berceuse Élégiaque', began with an immaculately beautiful performance of Mendelssohn's 'Italian' symphony which seemed to typify Cantelli's method and achievement: he brought freshness to the music not by striving after novel effect, but by working out a commonly accepted interpretation with a wholly uncommon and masterly sense of climax and detail. His second programme on 3 October (repeated on 7 October) centred on Hindemith's 'Mathis der Maler' symphony, most ably played and interpreted, and opened with Brahms's third symphony (the fourth movement marred only by one little slip). Wagner's 'Siegfried Idyll' was superbly done: the trumpet passage was perfectly integrated with the rest of the orchestral texture, instead of suggesting that Cosima was intended to be awakened up rather firmly at this point. The final programme of the series, given on 10 October and repeated on 14 October, began with Vivaldi's 'The Seasons', complete—which surely represents a mistaken piety towards that composer. Any one of these four not dissimilar violin concertos would have been a delicacy, but four of them were tedious. To judge by the applause, moreover, the audience could not tell March from November: certainly the programme annotations were quite ineffective as a guide, and failed to detail the pictorial touches (a dog growling, a fall on the ice, and so on) which are no less important here than in Beethoven's 'Pastoral' symphony. The violin solo was played by Manoug Parikian, the continuo by Dr. Thornton Lofthouse (harpsichord) and Ralph Downes (organ): in the realization of the continuo, and in the phrasing and ornamentation, the performance had some interesting divergencies from Malipiero's edition of the score. After this work, Cantelli proceeded through Strauss's 'Tod und Verklärung' and Sibelius's 'The Swan of Tuonela' to Rossini's 'William Tell' overture, of which one expected, and got, an exceptional per-



formance. The opening passage was exquisitely played by four cellists of this adaptable orchestra; the middle passages succeeded one another in perfect balance; and the ending, instead of being a noisy free-for-all, was a controlled and splendidly loud sound. Orchestra as well as audience afterwards showed their enthusiastic admiration for the conductor, and his future visits will be keenly awaited.

A. J.

### Two Women Composers

'Nights in the Gardens of Battersea' embodies such a splendid idea that one almost suspects Madeleine Dring of thinking up the phrase first and the music second. She has made it the sub-title of her 'Festival Scherzo' for piano and string orchestra, which was given a lively first performance by Kathleen Cooper and the London Chamber Orchestra under Anthony Bernard at Wigmore Hall on 2 October. It is a pleasant, light-hearted, unimportant piece, which but for certain creaks at the joints might have achieved the dash—and the success—of that similar movement from Litolf's *Concerto Symphonique No. 4*. The same artists also gave the first concert performance of a three-movement piano concertino by Elizabeth Maconchy. Its idiom is straightforward, with thematic interrelation between the movements, and has less astringency than might have been expected from this composer. Indeed, certain of its flourishes were an air of faded romanticism, and the music made no claim to distinction beyond technically competent workmanship. In the same programme Sarah Greville enterprisingly revived some French songs by Monsigny and his contemporaries; but her soprano voice lacked sufficient warmth and colour for this music to take its full effect.

A. J.

### L.C.M.C.—I.C.A.

At a joint presentation by the Institute of Contemporary Arts and the London Contemporary Music Centre on 28 September, a larger crowd than on any previous evening came to the Institute and overflowed into the corridors in order to hear Walton, Fricker and Humphrey Searle pay tribute to the memory of Arnold Schönberg. Walton was respectfully non-committal; Fricker drew attention to a group of important young

twelve-note composers in Germany not belonging to the so-called twelve-note school, and so far unknown in this country; but it was left to Searle to make the most important point, ignored in most obituary comment, that Schönberg always composed instinctively, and that the discipline of the twelve-note method was the child, not the father, of his later compositions. Records were played of the *Serenade* op. 24 and the *Suite* op. 29. Both are fascinating works, and the *Serenade*, although idiomatically the more difficult of the two, has a light-hearted wit that is not generally thought of as one of Schönberg's attributes. The *Suite*, unlike the *Serenade*, is a twelve-note work, but is based, like Webern's *Cantata no. 2*, on a row containing a predominant number of thirds, and for this reason has many familiar-sounding chords, and makes a similarly direct emotional appeal. For the full enjoyment of these performances one needed a score, since a good deal failed to come through on the records, and the interpretations, especially of the *Suite*, did not do full justice to the works. They left no doubt, however, that 'in the flesh', ideally performed, either would easily win over any listener prepared to admit Berg's greatness; the *Suite* indeed would probably bowl over many much less sympathetic.

### L.S.O.

Josef Krips put the transformed London Symphony Orchestra through its paces in a truly festive all-modern programme at the Festival Hall on 26 September. His rhythm was if anything too supple, and his general interpretation too temperamental for Vaughan Williams's 'Tallis Fantasia,' in spite of every regard for the composer's markings. But the ensemble and warm tone of the strings were such as the L.S.O. has not yielded for a very long time. Britten's masterly *Sinfonia da Requiem* was also given a fine performance, immensely careful in detail, but as a whole not so compelling as Richard Austin's with the same orchestra some months ago. 'Petroushka' on the other hand misfired: Krips's grasp was less firm and the playing lacked sparkle or precision. Alexander Spitzmuller's 'Trois Hymnes à la Paix' which were given their first performance in this country, sounded undistinguished in all this brilliant company.

C.M.

## The Three Choirs Festival

Worcester, 2-7 September

THERE were no first performances at this year's Festival, but the Three Choirs' seal of approval was set on two recent works which have been quickly winning for themselves a place in the choral repertory: Herbert Howells's 'Hymnus Paradisi' and Julius Harrison's *Mass in C*. Those who have heard only the Albert Hall performance of the former work can have little impression of its imaginative power; for it needed the excellent acoustics of Worcester Cathedral, and also the ecclesiastical setting, to reveal its fine spiritual quality. The choir too was more accurate than that of the London performance.

Another work repeated from the 1950 Meeting was Gerald Finzi's 'Intimations of Immortality', a setting of Wordsworth's poem for tenor solo, chorus and orchestra. As in the setting of Traherne in 'Dies Natalis', Finzi's music is designed to carry a philosophical import; but on this occasion it was hard to discern a unified structure in the composition. The mood changes rapidly, and several passages (notably 'the children are culling . . . fresh flowers') are of great beauty. But while it is always mellifluous, the cantata does not sustain the consistently high level of, say, Finzi's 'Lo, the full final sacrifice'—surely one of the

finest anthems written in recent years. Harrison's *Mass in C* is broadly conceived in a diatonic idiom. Some of it, particularly the opening 'Kyrie', is extremely impressive. The 'Laudamus te' has a limpid beauty; and the final 'Dona' is warm and expressive. But it must be admitted that passages in the 'Gloria' and the 'Et resurrexit' show some lack of both rhythmic and harmonic interest.

Vaughan Williams's 'Sancta Civitas', first heard at Oxford in 1926, was revived at this Festival; and its performance left one wondering why it was ever neglected as it has been since the war. The composer's 'apocalyptic' style, now made familiar in the fourth and sixth symphonies, finds early expression here; and as a work it is intensely dramatic and exciting, and should certainly be heard more often. Comparison with Walton's 'Belshazzar's Feast' is not inapposite.

'The Dream of Gerontius' and 'The Kingdom' have now passed into the choral tradition (though even in Worcester Close there were organists with surprising reservations about the latter), and with the *Mass in B minor* and 'The Messiah', with the original scoring, they formed the established part of the Three Choirs programmes. The daily services ranged from Tomkins

himself a former Worcester man, to Day; and a new anthem by Dr. Lang, 'An endless Alleluia,' should be mentioned. Stanford in A was chosen for the Opening Service; and though it was originally composed with orchestral accompaniment, for a Sons of the Clergy festival, it seemed hardly to be adequate for the occasion.

This was the first festival to be directed by David Willcocks, successor to Sir Ivor Atkins; and since Mr. Willcocks had already made some name for himself on the rostrum while at King's, the festival baton was in safe hands. There seemed to be more delegation of the conductor's duties than on former occasions; considering the strenuousness of the programme, this must be hailed as a good thing. The choir seemed thoroughly at home in all its work, well-prepared, sensitive and

accurate, and the overpoweringly close weather of the opening days did not take the brightness off their tone. Elgar, sung with passion and conviction, sounds quite different in Worcester from the inhibited performances we too often hear in London; and the London Symphony Orchestra, fired perhaps by some spirit of the place, hardly seemed to be the same body that had recently played the same works in the Albert Hall. The soloists, for the most part, were perfectly familiar (surely there is scope for using more young voices here in the future). The final orchestral concert was given by the Boyd Neel Orchestra — an enterprising programme with Shostakovich's 'Prelude and Scherzo,' Stravinsky's 'Apollon Musagète,' and Britten's 'Les Illuminations'.

A. P.

## The Birmingham Festival

**B**IRMINGHAM'S Festival week of British Music, from 30 September to 6 October, offered works by more than thirty composers in twelve programmes. The principal curiosity was part 1 of 'Omar Khayyam' by Granville Bantock, who is still taken seriously in what was for many years his home town. The tolerant may allow, while deploring, the neo-Wagnerian character of the harmony, but its poor quality, even of the own kind, can hardly be excused. Worse still is the lack of melodic invention, and the eternal two-part imitation of the fragments of transitional padding that pass for thematic material. As for the master of orchestration, no doubt tuba-players enjoy extended bass-lines such as they are given an opportunity to play solo here, but it can scarcely be claimed that they sound well.

If any confirmation of the triteness of 'Omar Khayyam' were needed, it was easily found in Elgar's 'The Music Makers', which was performed at a later concert. It is plain enough now why Elgar survives and Bantock not; but the difference was not apparent forty years ago, and there were probably many in the audience who, having been swept off their feet by the latest 'masterpiece', were sobered to recall that it was at the Birmingham Festival, in 1906, that 'Omar Khayyam' and 'The Kingdom' were first heard. For this reason, if for no other, the revival was worth while, and perhaps too it has convinced Birmingham that Bantock, affectionately as they esteem his memory, is not unjustly neglected. Part 1, it may be worth mentioning, lasts an evening, and there are two other parts of equal length.

Few modern works, even by the no longer so very young composers, found their way into the programmes except when local association gave them some claim to be represented. Thus there were a string quartet (no. 2) and an organ sonata by Peter Wishart, promising pieces, made of fairly stern idiomatic stuff, but not yet sufficiently pointed in either harmony or form. Wilfrid Mellers's 'Festival Galliard' from his recently completed opera 'The Tragical History of Christopher Marlowe' was over before it was really in the ears;

but its style is both distinctive and impressive. The complete opera, which he later played over privately on the piano, is strikingly powerful and dramatic, although like several other operas whose completion was stimulated by the announcement of the Arts Council awards, it has scant prospects of reaching the stage in the foreseeable future. Finally there was Anthony Lewis's 'A Tribute of Praise', for mixed chorus, with a slender organ accompaniment, which was given its first performance by the B.B.C. Midland Chorus, for which it was written, under John Lowe. Its style recalls the Golden Age, but it was robbed of its full effect by being placed after 'The Music Makers': with the oily sweetness of this clinging to the aural palate, one could feel only the refreshing sting of this dry clear draught, without getting its proper flavour.

The City of Birmingham Symphony Orchestra played on most nights, with various local choral societies in turn. George Weldon conducted the opening and closing concerts, and other outstanding performances were Sir Adrian Boult's of 'The Planets' and Denis Crosby's of Julius Harrison's Mass in C. Crosby is the young conductor of the Birmingham Choral Union, and in his handling of both chorus and orchestra he showed great ability. Lunch-hour organ recitals and chamber concerts were given by George Miles and Dr. John Dykes Bower, and the Ernest Element and Amadeus quartets. Mention must also be made of a concert by the Birmingham Children's Choir (in which, incidentally, girls outnumber boys by more than ten to one) and the City Orchestra, conducted by Desmond MacMahon, at which were introduced various new pieces written for the choir by several minor composers. Most of them were drearily unimaginative, and were made doubly dull by the composers' under-estimation of the children's intelligence. If such music does no positive harm, it certainly does nothing to develop or stimulate any response to music in young children, who are just as appreciative of high quality as anyone else.

COLIN MASON.

The British Council Report for the year 1950-51 is now available. In the field of music, fifteen tours included the successful visit of Sir Malcolm Sargent to South America, the National Youth Orchestra of Great Britain to France, the Robert Masters Piano Quartet to Egypt, Malaya, New Zealand, Australia and Yugoslavia, the Hallé Orchestra to Portugal, the Boyd Neel Orchestra to Italy.

The Birmingham Bach Society's season opened on 1 October with a programme of motets and verse anthems of the sixteenth century. The second concert on 24 October included Vaughan Williams's Mass in G minor. Other concerts will be given on 12 December, 20 February, 2 April and 25 June.

## The Swansea Festival

THE musical celebrations of the Festival of Britain ended officially with the Swansea Festival of Music and the Arts on 17 to 22 September. This was Swansea's fourth and most ambitious festival, a special effort having been made for this year, and it was given the seal of official approval with the visit, on the Tuesday, of General Lord Ismay, chairman of the Festival of Britain Council. The idea of having a music festival was first mooted in Swansea before the war, and a local amateur orchestra was formed with that end in view; but the dream went the way of many other things in 1939, until it was revived by two local men, who, with the Mayor of the time, called together the committee which organized the first Swansea Festival in 1948. From that beginning, the Swansea Festival has grown into one of the most important in the country, and certainly the most important professional musical event in Wales.

The local County Borough Council, which, with the Arts Council, guarantees the finances of the week, extends its interest to the free loan of the Brangwyn Hall. The Guildhall, of which the Brangwyn Hall is a part, would be a fine building anywhere, but it looks even more attractive against the ruins of Swansea, surely one of the most bomb-scarred towns in Britain. Said to be acoustically perfect for broadcasting, although it is not quite so faultless for the audience actually present, the Brangwyn Hall is the home of Swansea's most prized possession, the Brangwyn Panels, which, with the glories of peace in the British Empire as their theme, were commissioned by the late Lord Iveagh from Frank Brangwyn for the Peers' Memorial in the House of Lords. Rejected as not appropriate for the Royal Gallery, they were presented to Swansea in 1934 by the Iveagh Trustees, who had chosen the new Guildhall as the most suitable building to house them. The panels are a wonderful background to music-making.

The programmes, which were, in general, of the same type as those of Festival of Britain concerts everywhere, had been drawn up by a committee which had obviously tried to please all of the people some of the time. On the whole romantic, with a lacing from the classical period, the music included none from the polyphonic period, while those who had a fancy to hear some twelve tone offerings looked for them in vain. A preliminary glance at the week's programme revealed two points of interest: Arwel Hughes's new oratorio, 'St. David', and Berlioz's 'Damnation of Faust'.

Apart from these two choral performances in the course of the seven concerts, the week's music was almost entirely instrumental, with the L.P.O. as the mainstay of the activities. Those who think of the Welsh as a musical nation may think it is illogical to say that it required considerable courage to initiate a festival of this kind in Wales, and that its continued and growing success is rather surprising; but the fact is that the Welsh people regard musical instruments only as something to support voices. It is significant that Wales calls herself the 'land of song', not the land of music, and the Welshman's idea of music is the sound of a voice, preferably his own, lifted in song.

The truth of the musical poverty which belies the legend of a musical nation was amply demonstrated by the exhibition of Welsh music presented by the Swansea Public Libraries Committee. Although not an integral part of the week's activities, this exhibition was one of the most interesting, for, apart from being a good exhibition, it provided Welsh musicians, of whom there was a good number at the Festival, with a meeting ground, and it was opened with a controversial speech by Daniel Jones, one of Wales's leading composers. Having disposed of Thomas Tomkins, who, he said, was the finest composer Wales had ever produced, but

not a Welsh composer because he wrote in the Elizabethan English style, Mr. Jones derided the musical tradition of Wales, saying that the only national music the country had produced was its folk-songs and penillion singing (a peculiar form in which the voice supplies its own counter-melody to a set air played on the harp). Because nothing had been handed down, he said, the modern Welsh composer was in the peculiar position of having nothing to rest upon, and was building, out of nothing, music intended as a basis for a later age.

This being one of the chief Welsh contributions to the official Festival of Britain, it was fitting that some emphasis was given to modern Welsh music. The performance of 'St. David' by the well-known Pontardulais Choral Society under the forty-one-year-old composer was the second given of this work, and the first given with a large orchestra of the standing of the L.P.O. It is an attractive work, well scored, with one or two thrilling climaxes and some lovely melodies; but since it belongs to the Vaughan Williams school—the composer studied composition under Vaughan Williams at the R.C.M.—it cannot really pass as Welsh; nor is it modern in the limited sense. At the same time, it is a major contribution to music that has come from Wales, and a work that will be loved. The performance of the choir was a triumph for its choir-master, T. Haydn Thomas, a choral conductor very well known throughout Wales.

The L.P.O. gave its third performance of a Festival Overture by Hubert Davies, a work commissioned by the Arts Council. Although the composer is a Welshman, and although the second theme, introduced by the wood-wind, of his Festival Overture is a little-known Welsh air, his overture is not Welsh music. Written in the style of Edward German, it is further removed than 'St. David' from the national character.

The only first performance was that of Two Idylls for oboe and strings, by Richard Hall, professor of composition at the R.M.C.M., who has also had two first performances at Cheltenham. Particularly well made, with the augmented second playing a prominent part in the melody and harmony, the two pieces are idyllic in atmosphere, charming, and slight.

The performance of 'The Damnation of Faust' (Berlioz), which looked promising on paper, proved disappointing in one way and another. Among the highlights of the Festival were the singing of Victoria de los Angeles and the performances of Tchaikovsky's violin concerto by Francescatti (with the L.P.O. under Susskind) and of Elgar's cello concerto by André Navarra—although Jean Martinon's version of the orchestral part was more French than suited Elgar. (It was, incidentally, the Swansea Festival that launched Martinon's fame in this country.)

Standard symphonies and concertos and like works made up the seven programmes in all of which the L.P.O. took part. This great orchestra was indeed the mainstay of the Festival.

MARGARET REECE-EVANS.

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### Society of Women Musicians

Remaining fixtures for the autumn are as follows: 1 November, a recital by Winifred Copperwheat, Iris Greep and Mary Lake (soprano) at 7.30; 17 November, a recital of English songs and duets of the eighteenth century in costume by Mollie Sands and Brian Jaquet at 3.15; 8 December, violin and piano recital by Elise Steele and Janetta McStay at 2.30. All these concerts will be held at 4 St. James's Square, S.W.1. Guests are welcome at all recitals, programmes (1s. 6d.) may be bought at the door.



## The Salzburg Festival

THIS year's Salzburg festival, held as usual during August, showed that an effort continues to be made to regain those supreme standards reached by the festivals before the war. The choice of programmes was both balanced and comprehensive, the performances were often first-rate, and the background against which all this is set—the sheer charm and beauty of Salzburg—continues to provide an almost ideal festive milieu.

There was the usual array of smaller concerts: Mozart serenades and matinées conducted by Dr. Bernhard Paumgartner; six choral concerts (including, besides Mozart's Requiem, his great Mass in C minor, sung in the church of St. Peter where it was first performed under Mozart in 1783); four concerts of chamber music, including one by the Schneiderhan Quartet, who were joined with exquisite effect by Irmgard Seefried in a performance of Respighi's 'Il Tramonto', and one by the Italian Quartet who played from memory works by Boccherini, Schumann and Debussy—and played these with extraordinary brilliance and unanimity. There were concerts by the Norwegian Boys' Choir and the Strassburg Cathedral Choir (which I was unable to attend); and there were three solo recitals: one by Monique Haas, who played with superb delicacy within the close boundaries of French music in which she confined herself; one by Friedrich Gulda, who displayed a fine technique and mental grasp, though, for Beethoven's opus 111, insufficient maturity and depth; and one by Edwin Fischer, who played this same sonata the previous evening with far greater subjective power. (In an accompanying talk, he stressed the view that the essence of music resides in the tension between the notes rather than in the notes themselves.)

These then were the smaller concerts—small in size, though not necessarily in importance. Of the seven main orchestral concerts, given by the Vienna Philharmonic Orchestra, I was able to attend only a few, they being spread over the five weeks of the festival. The first, Fischer's concert, was disappointing, largely no doubt because he attempted simultaneously to play and conduct concertos by Mozart and Beethoven (no. 1), the result being ragged and forced. Kubelik's concert, on the other hand, was outstandingly successful, not only because of his spirited conducting but because of two rarities he included in his programme: one, the second symphony of Honegger, a contemplative and highly interesting work, technically very accomplished, though seldom breaking free into spontaneous life; and the other Janáček's 'Taras Bulba,' a rhapsody in three movements based on the novel by Gogol. This was a truly natural and spontaneous piece, buoyed up by a vivid imagination, a lively temperament and orchestration of extreme brilliance. Certainly Janáček carries on the tradition of Smetana and Dvořák, and without showing any decline.

Furtwängler's concert included Bruckner's fifth symphony, in which there was the usual wandering over excessive lengths, with organ-like orchestration and countless banal climaxes for the brass. But some of Bruckner's idea—and surely this constitutes his claim to greatness—seemed to arise from heartfelt, organic depths and to glow with rapture and warmth. In his music, as in his life, Bruckner was inspired by an essentially unconscious faith—a vaulting quality indeed; but how far did he possess the purely mental power to integrate and master this? Also included in the programme was Mahler's 'Lied eines fahrenden Gesellen' sung by Dietrich Fischer-Dieskau. This was equally well received, its easy-going eclecticism and lyricism being almost bound to please; one felt, too, that Mahler was entirely in his element here. Other concerts in the series were conducted by Eugen Jochum, Böhm (a

Strauss programme), Stokowski, and Furtwängler, who concluded the festival with a performance of Beethoven's ninth.

This year there were four operas, two of which were presented in the open-air theatre of the converted Riding School. Of these, 'Idomeneo' was not altogether successful, the huge stage, devoid of scenery, inducing the producer, Josef Gielen, to indulge in a typically Austrian love of pageantry, aided by the large Vienna State Opera chorus and *corps de ballet*. This hardly accorded with the concentrated strength and nobility of Mozart's score and at times was decidedly distracting. The storm scene, for example, was accompanied by crowds, concealed under cloaks, rushing backwards and forwards in an attempt to suggest a tempestuous sea; but this was neither realistic nor graceful, and was unrelated to Mozart's style. 'Die Zauberflöte' on the other hand, produced on the same stage by Oscar Schuh, was entirely convincing, its soaring phantasy and splendour permitting any amount of play on the producer's part. Besides, such characters as Papageno (Erich Kunz), the Queen of the Night (Wilma Lipp), Tamino (Anton Dermota), and Monostatos (Peter Klein) compensated for any lack of colour on the stage, and were each interpreted with magnificent ease. Furtwängler conducted at a rather slow pace, as is his wont today; but the star of the evening was surely Irmgard Seefried (Pamina), whose pure tone (most sparing of *vibrato*), beautiful phrasing and certainty of style were something one is not likely to forget.

Furtwängler also conducted 'Otello'. In a broadcast talk he explained that, though he had not conducted Verdi for twenty years, Verdi's music meant more to him even than Wagner's. Above all, he praised Verdi's dramatic power; and without doubt, the Salzburg production (under Herbert Graf) brought out every fibre of this. Ramon Vinay, from South America, took the title-rôle—with tremendous vigour, though with a somewhat nasal tone; and Dragica Martinis, a Yugoslavian trained in Italy, made a brilliant Desdemona, especially in the great apotheosis in the final scene. Paul Schöffler, as Iago, added an element of artistic depth.

Perhaps the most important event of the festival was the presentation, also in the Festspielhaus, of Berg's 'Wozzeck.' Superbly produced (under Oscar Schuh), and conducted with masterly enthusiasm by Karl Böhm, it presents a tragedy of the underdog to which we are acutely sensitive today. This is especially true since the drama is condensed to the utmost degree and is driven onwards at an almost frantic rate by being split up into no fewer than fifteen scenes. Berg provides an introduction to each of these but his *dramatis personae*, for their part, are usually far too absorbed in the convulsions of the plot to rise to those levels where expression becomes art. Usually they whoop, in large exaggeration, the intonations of speech (Berg's *Gesangstimme*), while it is left to the orchestra to represent such emotional spasms as they may feel and to respond to the nightmarish moods and, above all, to the opportunities for effect offered by the play. Now, if one listens carefully to this orchestral part, even during the interludes when it is heard alone, one may notice that, despite Berg's extreme sensibility and despite (perhaps because of) his strictly intellectual control, his music never flows or grows organically, as it were of its own accord. For this reason it is based upon a succession of stereotyped structures that bear no relation to its style, it being almost completely devoid of *intrinsic* form. Indeed, it seems to be pushed along self-consciously bar by bar hardly ever reaching spontaneous and supra-personal realms, such as those of beauty and organic expression. Though the opera as a whole is of over-

whelming effect, how far is this due to Büchner's drama, whose lurid brutalities are almost bound to fascinate our minds? How far, in other words, does Berg's contribution amount to a truly great work of art, that is, from a musical point of view, and how far to a

slightly neurotic, though tremendously clever, intellectual feat? Fortunately music-lovers in this country will soon have the opportunity to judge for themselves.

DAVID CHERNIAVSKY.

## The Bremen Bach Festival

THE twenty-eighth in the series of Bach Festivals organized by the Neue Bach Gesellschaft and the first to take place in Western Germany since the war, was held in Bremen in the middle of September. Of the four hundred or so Germans present only eighteen came from the Russian Zone (still the headquarters of the N.B.G.) and they came without money, dependent on friends and Festival funds for board and lodging. No difficulties, however, were placed in the way of Günther Ramin, the Cantor of St. Thomas's, Leipzig, and the veteran Bach scholar, Max Schneider of Halle, both of whom made outstanding contributions to the Festival. Ramin, curiously enough, provided the secular music (Goldberg Variations and the Wedding Cantata 'O holder Tag') and Prof. Schneider lectured on problems of ornamentation in the vocal works.

To give the Festival a special character of its own after the indiscriminate abundance of Bach in 1950, the programme was deliberately 'experimental'. The first of the experiments consisted in adding an instrumental accompaniment and organ or harpsichord continuo part to three of the Motets, sung by the Cathedral Choir under Richard Liesche, who also directed the whole Festival. Autograph instrumental parts of 'Der Geist hilft' survive and there is no reason to suppose that Bach did not double the vocal parts in the other motets when occasion offered or demanded. On this occasion, however, the touchy problem of balance between voices and instruments did not seem to have been satisfactorily solved. In 'Singet dem Herrn' the instruments (strings, oboes, bassoons and harpsichord) were scarcely audible, though, as the later a *cappella* performance of the same motet at the end of the recital showed, they had exerted an inhibiting influence on the choir, who now seemed relieved and content to be without instrumental support. 'Komm, Jesu komm,' sung by a small choir of younger voices supported by an unobtrusively helpful chamber organ, was the most convincing 'experiment' of the recital. 'Der Geist', on the other hand, accompanied by the instruments prescribed by Bach (with organ continuo) seemed, despite the authentic precedent, least apt for instrumental doubling, and was, incidentally, marred by some obtrusive hissing in 'der weiss was des Geistes Sinn sei' (though it takes almost superhuman care to avoid it!). Konrad Ameln (who has recently edited the Motets for Moeseler Verlag) suggested in a public discussion that no string player should attempt to double the vocal line unless he has already sung the part intensively himself. Otherwise he may prove himself more a hindrance than a help. Nevertheless, no a *cappella* purism should be allowed to stand in the way of less advanced choirs trying the Motets with instrumental support. But the more highly skilled the choir the greater problems instrumental doubling may involve, to judge from this experience in Bremen.

The performance of the St. Matthew Passion was remarkable, externally, for the smallness of the choir (40 voices) and the proportions of the orchestra (only two strings to one wind); and, internally, for the smooth cohesion of the performance as a whole. The example of using recorders (two for each of the two parts) in the tenor recitative 'O grief' (no. 25) ought to be more generally followed. By saving them for this one item Bach showed how conscious he was of the heart-searing quality which they, more profoundly than their transverse cousins, are able to evoke. Likewise, to hear the

viola da gamba in 'Come, healing cross' was to be convinced of its peculiar aptness at this point. Two chamber organs (one in association with each of the two choirs) were used for the continuo throughout, and with the greatest discretion.

Church Cantatas are now performed so often as an integral part of the Lutheran service that there was nothing particularly experimental about the inclusion of 'Christus, der ist mein Leben' (no. 95) in the Festival service. The only small novelty was the use, in the opening and closing chorales, of the cornett, an instrument no longer entirely obsolete, but like its bass relation, the serpent, gradually returning as the secrets of making and playing it are rediscovered. Gospel, sermon, cantata and congregational chorales were all based on the story (Luke vii. 11-17) of the raising to life of the young man of Nain. Heinz Marten, a most sympathetic Evangelist in the Passion, excelled himself in the lovely aria 'Ach schlage doch bald', calling for the bells of death to come quickly.

After his brilliant, though hurried, performance of the Goldberg Variations (42 minutes—compare Walcha's 70 at the Göttingen Festival last year), Ramin was in appropriately ebullient mood for the Wedding Cantata 'O holder Tag' which he directed from the harpsichord. (But is it necessary to bob up and down quite so often?) The young soprano Hanni Mack entered perfectly into the spirit of this ravishing little work. Strange that such a superb and catchy aria as the final 'Seid beglückt' is not a universal favourite. It is no wonder, as Mr. Dickinson has remarked, that Bach used it again with new words.

Helmut Walcha, who is now recording the whole of the organ works for the Deutsche Gramophon Gesellschaft, contributed a recital with the three great Toccatas and Fugues (Dorian, C major and F major), the Canonic Variations on 'Vom Himmel hoch', which he makes such an enjoyable as well as purely contrapuntal experience, and the Trio Sonata in E minor of which the slow movement, played with tranquil thoughtfulness, will especially live in the memory.

Heitmann's performance of a selection from the Art of Fugue on the 'Bach organ' in the Cathedral (built in 1939, partly destroyed in 1945 and restored this year) was, apparently, the first attempt so far to interpret even part of the work in this medium. It lacked nothing in solemnity, but sparkling registration gave the more sprightly fugues and canons an immediacy of appeal that removed the last traces of dry-as-dustness from the amazing colossus of Bach's last days.

The Mass in B minor showed Liesche's powers of welding all the constituents into an overwhelmingly satisfying whole at their height. Occasional imperfections of balance between orchestra, choir and soloists did not mar this fundamental achievement, but made it the more astonishing.

Professor Blume's talk on the reasons for and the principles governing the entirely new Complete Edition of Bach which the Bach Institute in Göttingen is now preparing was eagerly discussed. One of his most interesting points (elaborated in his Bach article for the new encyclopædia which he edits) was that where different versions of the same work exist, they should not be regarded as 'progressive' advances towards an ideal never wholly reached, but as successive adaptations to the needs of the moment. It is therefore intended

that all such alternative versions shall be received into the main body of the new edition and not relegated to mere appendices. Readers of this journal may be particularly interested to learn that among the practical

innovations which the editorial board has decided on is the use of only two clefs throughout: the treble and the bass.

STANLEY GODMAN.

## Notes and News

### Music and Letters

In the October issue twenty-five authors have answered the editor's call for opinions on Schönberg. Suppose this to have been done thirty years ago, one knows the kind of chorus that would have resulted. But the art of criticism has lately advanced in self-respect, and here it takes up the problem as a challenge to its professional mettle. It must be understood that no contributor can be properly represented by a single thought taken out of its context arbitrarily and without his consent. Possibly any writer now to be quoted would have preferred some other key-phrase to stand as a pointer to his criticism.

Shall Schönberg's system be taught in the academies? It would be useless, says Eric Blom, if indeed it can be done at all. In music of the old-established technique one can tell good from bad by an artistic sense; but twelve-note music 'can be judged even by those engaged to teach it by nothing but its behaviour on paper'.

Mosco Carner, in a detached and penetrating analysis looks at Schönberg from five angles that converge on the word 'genius'.

Scott Goddard, in a confidential and witty-wise page, shows that he has tried hard; yet, he sums, 'all that Schönberg has lived for, in my case, is to give me a fellow-feeling in this one instance alone with that hapless abstraction, the man in the street who knows what he dislikes'.

Ivor Keys confesses unresolved doubts, and finally asks 'how many unsuccessful exhumations are required before works are pronounced dead'.

To Edward Lockspeiser Schönberg illuminates the past. 'He both explains and explores in a world where, like the worlds of Proust and of Freud, everything is possible'; and 'offers a glimpse of music that is not yet music and, at the same time, throws into more salient relief the music of his progenitors, Debussy and Wagner, Beethoven and Bach'.

Amid so much verbal illumination, it was inevitable that words should sometimes throw a passing cloud. W. S. Mann, having pointed out that Schönberg's system 'has been many times branded as cerebral and mathematical', continues: 'all written-down music is cerebral and mathematical'. Same words, different meanings, Mr. Mann! 'Limiting' is similarly handled: twelve-note technique imposes limits; but, after all, doesn't sonata form impose limits? (Yes, the reporter finds himself impelled to reply; such limits as allow twenty-four keys and untold resources in their change, while dodecaphony cuts itself off from the whole of that vast range.) It is curious how often a would-be musical contention resolves itself into philology. There are other instances in this symposium: 'intellectual' and 'decadent' both produce cracks in the dialectical structure by their differences of application. To return to Mr. Mann: he ably prognosticates a future for Schönberg, and concludes: 'I think that posterity will see his later works as an always logical and natural, sometimes an eloquent, outcome of those earlier compositions whose mastery is already unquestioned.'

Norman del Mar considers that Schönberg gave too much of his mental energy to proving the validity of his theories. 'His varied attempts to compose according to increasingly strictly self-imposed rules never escape from arid scholasticism.'

Wilfrid Mellers, wishing to 'stress the positive aspects of Schönberg's contribution to musical history', finds that his supporters are not helpful towards the

right frame of mind. 'At the faintest whiff of a criticism of the master'—they start calling names. It may have required courage on Mr. Mellers's part to declare, or admit, that 'many of us quite genuinely do not know what we think about Schönberg's music.'

Herbert Murrill, having put the case without voting, offers a well-thought tribute, or excuse: 'No other composer of our time has so insistently demanded that we look within ourselves to discover our true attitude, not only in relation to his own music but in relation to all music.'

Rollo Myers sees Schönbergism as a backwater: it has been a mistake to imagine 'that a purely experimental procedure invented by one brain and not evolved from the natural expansion of our musical language could or should ever become a model for other composers to copy, still less a system on which a music of the future might be built.'

To Humphrey Searle, on the other hand, Schönberg is a main stream. He is 'the predominant influence in modern German music.' 'Composers in a large number of different countries have adopted his methods; and many more have been influenced by him indirectly.' 'He was the supreme master of our age; and his memorial is to be found in the music of every country in the world.'

Other divergences keep the game alive. Mr. Searle says that the reaction of the audience to 'A Survivor from Warsaw' at the 1950 Venice Festival was so overwhelming that the work had to be repeated on the spot. On the previous page Mr. Mellers has said that we can be shattered by 'A Survivor from Warsaw' without being sure that it is the music, rather than the situation, which so affects us.

Ten of the contributors are composers. Five are against; three are neutral; two are in favour.

With twenty-five authors variously expounding their detached views or personal reactions it is impossible to summarize, to detect a main current, or to divide into parties. If these pages were our only guide to Schönberg, what should we make of him? He is innovator, prophet, idealist, delver into artistic recesses, teacher and influence, intellectual stimulus, hothouse aesthete, setter of puzzles, a leader whether on the main path or down a side-track: all these join in the procession of words. But what of the composer of music, the creator whose art transcends thought, invades the senses and gives delight? Twenty-four critics somewhat heedfully draw back from that declaration, leaving one of their number to burn a critical boat and pronounce Schönberg a supreme master. (But even that leaves the question, master of what?) In the sum we should decide to turn our backs on a composer who emerges from the poll as principally a brain and a theorem. Perhaps Schönberg has summed up the case with his own words (quoted by Mr. Mann): 'Somebody had to be Schönberg; no one else would volunteer, so I had to.' Here it seems apropos to quote the whole of Marion Scott's essay: 'Inevitable, no doubt, but not interesting.'

### The Organ Music Society

The forty-first series of recitals will be given at All Souls, Langham Place, on Thursdays at 8.0 as follows: 15 November, Henry G. Ley; 29 November, Garth Benson; 13 December, George T. Miles.



*Music in Education*

Our young companion makes a re-start with its issue for September-October. (It comes out six times a year, and the price is one shilling.) In an open letter to readers Miss Mabel Chamberlain, as guest editor, surveys the field of teaching from the Infant School to the Training College, and invites teachers to join in discussion of all its open questions. An article by Frederick Green is the first of a series entitled 'Making the Most of your Voices'; he too invites letters. Another series is 'Music's Magical Moments', to be conducted, with the help of readers, by Robert Elkin. Further consultation is offered by Kenneth Robertson under the head of 'An Adjudicator to Help You'. Marjory Davidson, who is music mistress of a County Secondary School, writes on the Appreciation Class. Stephen S. Moore begins a series on Schools' Music Festivals. Other features, already current, are Recorder Playing and the Violin Class. In reading these twenty-two editorial pages one is impressed by the variety of the topics, and the collective authority that Miss May Sarson, the editor, has summoned to the board. Colour printing provides a decorative photographic exterior; here too readers are asked to co-operate.

**People's Concerts Ltd.**

Wimbledon possesses a fine town hall which was used until 1947 mainly for dances—concerts were exceptional events. Mr. Cyril Wilson Black and Mr. Kenneth Tucker formed the Wimbledon Concert Club for the purpose of giving concerts in the Town Hall at prices within the reach of all people of limited means. With the assistance of the local Community Association a series was launched which included the names of some famous and some unknown artists. Admission prices were put at 2s. and 1s. on condition that tickets for a series of five concerts were taken. Each series of five was twice presented during the winter. The residents of Wimbledon and its district rose to the very considerable bait and each series was practically sold out resulting in the establishment on a firm footing of the local orchestra, the 'introduction to music of hundreds of young people, students and old-age pensioners' and the banishment of financial anxiety at the beginning of a season. Since that year People's Concerts Ltd. has formed a definite policy—(1) the promotion of concerts of the best in music, interpreted by the most musical artists, known or unknown, at prices which exclude no one (no artist to be asked to accept a reduced fee: no grant or subsidy to be accepted from any outside source whatever); (2) the provision of the opportunity for the artist to be heard by a wide public. The Company is cultural and (obviously) non-profit making. During the coming season in addition to the usual fifteen concerts at Wimbledon, series of six concerts each are taking place in Bristol, Birmingham, Leicester and Worcester. The progress of the Company will be watched with interest.

Membership of the Wimbledon Concert Club is free and carries with it an undertaking to support all Series concerts by buying at least one ticket. Those interested should write to the Members' Secretary, 94 Cromwell Road, S.W.19.

**'A Music Lover's Calendar'**

Novello's calendar for 1952 (2s. 6d.) is on the same pattern as its forerunner for 1951. Each month has two pages of diary, with a line to be filled for each day, and a music quotation apt to the season. In January we are taken 'Walking in the Snow' by Herbert Howells; April brings the Good Friday Music from 'Parsifal'; for July Purcell invites us to 'These Yellow Sands'; in September we join the Reapers in Bliss's 'Pastoral'. Thus the compilers keep their end up until easy December. (How will their search prosper five or ten years hence?) The calendar is a decorative object, highly

suitable for a Christmas gift, and has a frontispiece ready inscribed, in beautiful engraving, for that purpose.

The Modern Symphony Orchestra of North London is now in its twenty-first season and plans have been made to form a supporters' society. The orchestra has attained a high standard of performance and its programmes are interesting. The general policy is to bring before the public 'music that has been overlooked by the professional orchestras'. The opening concert was announced for 20 October. Those interested should write to Mr. Kenneth I. Davies, 47 Tabley Road, Tufnell Park, N.7.

A Christmas Holiday Course for music teachers and students will be held at the Curwen College of Music, 9 Queensborough Terrace, W.2, on 27-29 December. The lecturers are Miss Mabel Chamberlain, Mr. H. Watkins Shaw and Mr. Frederick Green. Entries close on 1 December. Those interested should write to the Secretary at the College.

**OBITUARY**

We regret to record the following death:

ERNEST JAMES RENDELL, D.Mus., F.R.C.O. (La Fontaine Prize), Hon.R.C.M., L.R.A.M., at Cardiff on 22 August, aged seventy. He was organist and choir-master of St. Andrew's Church, Cardiff, for nearly forty years, tutor of organ and piano at the University College of South Wales and a member of the Council of the I.S.M. A number of his piano works have been published.

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(Continued from p. 486.)

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# All hail the power of Jesu's name!

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Words by EDWARD PERRONET, 1726-92

Altered by JOHN RIPPON, 1751-1836

MUSIC BY

HAROLD GREENHILL

London: NOVELLO & COMPANY, Limited

Allegro con spirito ♩ = 126

ORGAN

*mf* Gt. to Diap.

Ped.

SOPRANO

ALTO

TENOR

BASS

All hail the pow'r of Je-su's name!—

All hail the pow'r of Je-su's name!

All hail the pow'r of Je-su's name!

All hail the pow'r of Je-su's name!—

*f* add Full Sw.

Let an - gels pro - strate fall:

Let an - gels pro - strate fall:

Let an - gels pro - strate fall:

Let an - gels pro - strate fall:

*mf* Sw.

17578

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*mf* Bring forth the royal di - a - dem To crown him, *crusc.*  
*mf* Bring forth the royal di - a - dem To crown him, *to crusc.*  
*mf* Bring forth the royal di - a - dem To crown him, *to crusc.*  
*mf* Bring forth the royal di - a - dem To crown him, *to*  
*Gt. Trumpet*  
*Sw.*

crown him, to crown him Lord of all.  
 crown him, to crown him Lord of all.  
 crown him, to crown him Lord of all.  
 crown him, to crown him Lord of all.  
*Gt.*

*mf* Crown him, ye mar-tyrs of your God, Who  
*mf* Crown him, ye mar-tyrs of your God, Who from his  
*mf* Crown him, ye mar-tyrs of your God, Who  
*mf* Crown him, ye mar-tyrs of your God,

from his al - tar call; Ex - tol the Stem - of - Jes - se's Rod, And *cresc.*  
 al - tar call; Ex - tol the Stem - of - Jes - se's Rod, And *cresc.*  
 from his al - tar call; Ex - tol the Stem - of - Jes - se's Rod, And *cresc.*  
 Who from his al - tar call; Ex - tol the Stem - of - Jes - se's Rod, And  
 add Sw. *cresc.*  
 crown him, and crown him Lord of all.  
 crown him, and crown him Lord of all.  
 crown him, and crown him Lord of all.  
 crown him, and crown him Lord of all.  
 crown him, and crown him Lord of all.  
*mp dolce*  
 Ye seed of Is-rael's chos-en race, Ye  
*mp Sw.*  
 Man.



ran-som'd of the fall,

*mf* Hail him who saves you by his grace, And

*mf* Hail him who saves you by his grace,— And

*mf* Sin-ners, whose love can

*poco dim.* crown him Lord of all. *p* Sin-ners, whose love can

*poco dim.* crown him Lord of all. *p* Sin-ners, whose love can

*poco dim.* *p sw.*

*cresc.* ne'er for-get The worm-wood and the gall, *mf* Go

*cresc.* ne'er for-get The worm-wood and the gall, *mf* Go

*cresc.* ne'er for-get The worm-wood and the gall, *mf* Go

*cresc.* ne'er for-get The worm-wood and the gall,— *mf* Go

add Reeds

spread your trophies at his feet, And crown him Lord of

spread your trophies at his feet, And crown him Lord of

spread your trophies at his feet, And crown him Lord of

spread your trophies at his feet, And crown him Lord of

all, and crown him Lord of all.

all, and crown him Lord of all.

all, and crown him Lord of all.

all, and crown him Lord of all.

rall. *maestoso* Let ev-ry kin-dred,

rall. *maestoso* Let ev-ry kin-dred,

rall. *maestoso* Let ev-ry kin-dred,

rall. *maestoso* Let ev-ry kin-dred,

ev-'ry\_ tribe On this ter-res-trial ball, To him all ma-jes-

ev-'ry\_ tribe On this ter-res-trial ball, To him all ma-jes -

ev-'ry\_ tribe On this ter-res-trial ball, To him all ma-jes -

ev-'ry\_ tribe On this ter-res-trial ball, To him all ma-jes -

*ff*

ty as-cribe, And crown him Lord of all! *Tempo I*

ty as-cribe, And crown him Lord of all! *mf* O that with yon-der

ty as-cribe, And crown him Lord of all! *Tempo I*

ty as-cribe, And crown him Lord of all! *mf* O that with yon-der

ty as-cribe, And crown him Lord of all! *Tempo I*

*mf* *mf Gt.*

Tuba

Man. Ped.

*mf*

O that with yon-der sa-cred throng We at his

sa-cred throng We at his feet may fall:

We at his feet may fall: Join in the ev-er-

sa-cred throng

*cresc.*





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